

The
AUSTRALASIAN
PHOTO-REVIEW
APR



G. R. WARR

SHORES OF ROMANCE

8

AUGUST



Characteristic for its fine definition . . .

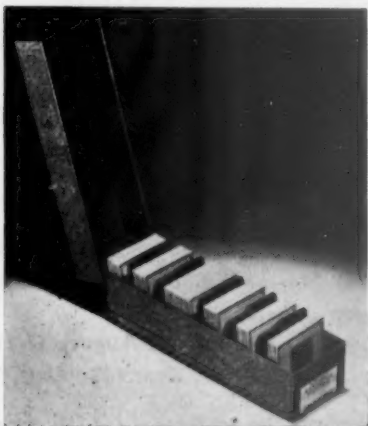
KODAK



FILM

MADE IN AUSTRALIA TO SUIT AUSTRALIAN CONDITIONS

2 by 2 Fans . . . be sure you see Kodak's new range of smart storage boxes



◀ KODASLIDE FILE BOX

Sturdy all-metal construction keeps your precious slides safe from knocks and dust. Its compact handy size makes it readily portable for groups of slides up to approximately 140 cardboard slides or approximately 55 glass (or metal) slides. Contains five metal separators which can be easily adjusted for group filing. Attractively finished in light-grey crackle enamel. Hinged lid fastens securely by a press-spring catch.

Price: 21/-

KODASLIDE FLEXO FILE ▶

Gives low-cost protection and light-weight storage for valuable Kodachrome slides. Its capacity is large and flexible—up to 340 cardboard or 124 glass (or metal) 2 by 2 in. slides, or 160 stereo slides. Filing is simplified by the division of the space into four compartments, each with index cards for establishing a flexible system of filing in groups. Strongly made in reinforced cardboard and finished in light-grey patterned cover paper with a sturdy metal catch.

Price: 13/-



◀ KODASLIDE COMPARTMENT FILE

The "super" model in file boxes—thanks to its twelve handy swing-out compartments which readily make available any particular group of slides. This file must really be used during a screening to be appreciated—makes slides easy to remove with the fingers, keeps individual slides and groups in their sequence. Each compartment will hold 20 cardboard or 8 glass (or metal) slides. Total capacity is 240 cardboard, 96 glass.

Price: 43/9

From Kodak Dealers Everywhere

Kodak

(Australasia) Pty. Ltd.

*invites you to visit the Kodak Exhibit
at one or all of the following fixtures:*

- Sydney: **First N.S.W. Photographic Trade Fair,**
Lower Town Hall, August 3-7
- Brisbane: **Kodak Pavilion, Royal National Show, August 5-14**
- Melbourne: **I.V.P. Congress (open sessions),**
Melbourne Town Hall, August 17-24
Kodak Pavilion, Royal Agric. Show, Sept. 23—Oct. 2

These displays will include selections from the products of the following firms for which Kodak (Australasia) Pty. Ltd. holds exclusive distribution rights for Australia and certain Pacific Islands:

EASTMAN KODAK COMPANY

(Kodak)

KODAK LIMITED

(Kodak)

KODAK AKTIENGESELLSCHAFT

(Kodak-Retina)

KODAK PATHE, S.A.F.

(Kodak)

PHOTOSTAT LIMITED

(Photostat-Statfile)

ROSS ENSIGN LIMITED

(Ensign-Ross)

GRAFLEX INCORPORATED

(Graflex-Speed Graphic)

R. F. HUNTER LIMITED

(Celfix-Paterson-Wasp)

TAYLOR, TAYLOR & HOBSON LTD.

(Cooke)

Kodak Dealers are Australia wide .

GNOME PHOTOGRAPHIC PRODUCTS

(Gnome)

**PHOTOGRAPHIC ENGINEERING LABORATORIES
CO. LTD.**

(Pelco)

ADHESIVE DRY MOUNTING CO. LIMITED

(Ademco)

NEVILLE BROWN & CO. LTD.

(Nebro)

FOCAL PRESS LIMITED

(Focal)

ZELL-EM LIMITED

(Zell-Em)

COLOUR SPRAYS LIMITED

(Colour Sprays)

ED. LIESEGANG

(Liesegang)

EUGENE DAHM AKTIEBOLOG

(Ideal)

VICTOR HASSELBLAD AKTIEBOLOG

(Hasselblad)

SAWYER'S INCORPORATED

(View-Master)

ASSOCIATED BRITISH PATHE LIMITED

(for Pathe Subject Films)

RUTHERSTAT LIMITED

(Rutherstat)

PRECISION ENGINEERING COMPANY PTY. LTD.

(Cinevox)

PATON ELECTRICAL PTY. LTD.

(Palec)

R. H. BARTON

(Barton)

. and throughout the Pacific Islands

The Photographic Societies

PHOTOGRAPHIC SOCIETY OF N.S.W.

Once again, on June 8, the members were favoured with a talk on *Pictorial Photography* by our friend Mr. J. W. Metcalfe, and we extend our thanks to him for an instructive evening.

Although the weather was cold, the days were delightful, and the combined clubs camp held on the Queen's Birthday week-end at Yarramundi was voted a success.

Dr. A. E. F. Chaffer was the judge of the Open Competition, held on June 15, and the results were: Advanced: 1, N. Treatt 2 prints equal; 2 (Equal), N. Treatt and G. Curry; 3 (Equal), J. L. Phillips and H. N. Jones. Intermediate: 1 (Equal), Mrs. I. Bagnall and Mrs. R. Johnson; 2 (Equal), Mrs. I. Bagnall, N. Youngman and Miss W. Schmidt; 3, E. J. Millar. Beginners: 1, V. W. Gadd. Technical: 1, V. W. Gadd.

The final competition of our year ending in June was the Print of the Year, and hearty congratulations are offered to the winner, N. Treatt. After the award-giving, a selection of Royal Tour Kodachrome transparencies, taken by members, were shown and enjoyed by all present. On June 29, the following office bearers were elected for the ensuing year: *President*: Mr. H. T. Tolhurst; *Chairman*, Mr. H. T. Tolhurst; *Active Vice-Presidents*, Dr. A. E. F. Chaffer, A.P.S.A.; Mr. H. N. Jones, A.R.P.S.; Mr. A. W. W. Gale, A.R.P.S. *Council*, Dr. A. E. F. Chaffer, A.P.S.A., Messrs. H. N. Jones, A.R.P.S., A. Dye, A. R. Eade, J. L. Phillips, D. Michel, H. T. Tolhurst, F. W. Delamare, C. F. Batten, V. W. Gadd, N. Youngman, R. Ram, B. Jones and Mrs. I. Bagnall. *Secretary*, Miss W. Schmidt; *Treasurer*, Mr. A. R. Eade; *Asst. Secretary*, Mr. J. L. Phillips; *Outings Organiser*, Mr. V. W. Gadd. *Social Officers*, Mrs. I. Bagnall and Mr. D. Michel; *Exhibition Officers*, Mr. A. Dye, Mr. N. Youngman; *Publicity Officer*, Miss W. Schmidt.

Members are asked to make a special effort for the Combined Clubs Outing to be held in the Palm Beach area on August 8. Bring along the family and your friends.

Members and friends will be pleased to learn that the Italian Legation has made available a collection of Bromoil Transfers by Professor Peretti-Riva for exhibition on the night of August 21. The exhibition will be opened and a short commentary given by a member of the Consular Staff. This should be of exceptional interest, and visitors are invited to attend the evening in our new quarters—see notice regarding change of venue elsewhere in this issue. D.M.

THE CAMERA CLUB OF SYDNEY

On June 1, members were privileged to gain an insight into the work and character of the noted U.S. photographer, Edward Weston, per medium of an excellent 16mm. sound film entitled *The Photographer*. Our thanks are due to the U.S. Information Library for giving us the opportunity to view this film, and to fellow member J. H. Crouch who projected it and also provided the necessary equipment.

The results of the Documentary or Action Competition for the Le Guay Trophy, which was held over from the previous meeting were then announced. Mr.

Le Guay made the following awards: A Grade: 1, K. Hastings; 2, J. Hoey; 3, B. Gibbons. B Grade: 1, C. Heckford; 2, A. H. Winchester. The set subject competition for the evening *Portrait or Character Study* resulted: A Grade: 1, H. James; 2 (Equal), J. Galbraith and B. Gibbons; HC, S. Ridley. B Grade: 1 and 2, A. H. Winchester; 3, H. Hundt. Print Analysis occupied the remainder of the evening.

Mr. S. Woodward-Smith, of the Dept. of Medical Illustration, Sydney University, was our guest lecturer and judge for the Colour Slide Competition held on June 15. Mr. Woodward-Smith, who is a well-known worker in colour circles, gave a talk on progress in the artistic use of colour film. He traced the first "colour for colour's sake" approach of early colour workers, to the present day tendency to the somewhat more restrained use of colour and to the experimental work in Colour Derivations being done by Ralph Evans and associates of the Colour Division of the Eastman Kodak Co. of U.S.A.

In these Colour Derivations, Mr. Woodward-Smith believed photography had evolved a means of expression which rivalled the abstract painter. To emphasise his points our lecturer made good use of colour slides of paintings and illustrations. At the conclusion of the talk Mr. Woodward-Smith projected the colour slides entered in the competition and made appropriate comments on each one. His awards were: 1, G. Chapman; 2, K. Dietrich; 3, S. Ridley. The Club is indebted to Mr. Woodward-Smith for an excellent talk and commentary which held members' interest for close on three hours, and it is the writer's opinion that the club's colour workers benefited considerably by it.

On June 29, the club held its Annual General Meeting and Election of Officers. Office bearers for the ensuing twelve months are: *President*, S. Ridley; *Vice-Presidents*, R. Hastings and J. Hoey; *Hon. Secretary*, J. Oliff; *Hon. Treasurer*, W. Peters; *Hon. Asst. Secretary*, G. Scheding; *Committee*, Messrs. C. Noble, D. Brown, C. Heckford, G. Silver and J. Galbraith. C.H.

MANLY CAMERA CLUB

The open competition on May 13 was judged by Mrs. N. Leggett, a visitor from Mosman, who selected a print by K. Furnell, *Ye Olde Mylle*, as the winner in A Grade; and K. Musgrave's entry *Morning* was second. The successful prints in B Grade were both entered by H. Duit, *Forty Winks*, a candid study of a weary ferry traveller, and *A Study in Stone*.

On May 22, an afternoon outing was held at Long Reef and Narrabeen Lakes. The bleak weather, with wind and heavy cloud, was far from satisfactory for photography but we have hopes of seeing some first class prints exhibited from shots taken on this outing.

Miss O'Neill showed, on May 27, a selection of interesting colour slides, *A Visit to Alice Springs*, taken during her stay of eight months in Central Australia. These slides were enjoyed by all, as they showed a part of Australia which the majority of the audience have not visited.

A set competition, *The Royal Visit*, was judged by Mr. J. W. Metcalfe. The print entered by B. Cohen, *Gothic*, was judged as the best on the wall. Pictures of the Royal Visit were usually taken under difficulties as the crowds and traffic limited the photographer in his choice of viewpoint, with the result that fewer prints than usual were exhibited.

On June 24, a set of black-and-white slides supplied by Messrs. Kodak Ltd. on Composition were shown, and colour slides by members were also exhibited.

A.R.L.

Y.M.C.A. (SYDNEY) CAMERA CIRCLE

June 11 to 14 was *Camerally* week-end at Yarramundi. Well over a hundred photographers with their families and friends attended this camp and enjoyed the boating, walking and sporting activities available on the banks of the Grose River near Richmond. The weather was mainly fine but cold, and evenings found the majority in the large mess hall close to a good old-fashioned log fire or enjoying movie films, colour slide showings or "sing-songs". We believe that all who attended this week-end will have happy memories of Yarramundi.

The Annual General Meeting was held June 17 when the new Committee was elected. Quite a few new faces appear on the list which now includes: *President*, Mr. G. S. Gow; *Vice-Presidents*, Messrs. H. Grenenger, H. Slade, E. Holden, E. Hart; *Secretary*, Mrs. I. Hogg; *Committee*, E. Atkinson, K. Bailey, J. E. Fawdry, J. Marshall, D. Dove, J. Hemple, E. Holden, Miss C. Rea, D. Hogarth, A. W. Thurston and G. Holpin.

The Competition on July 1 was entitled *Self Portrait* and this proved to be a popular subject. The judge was Mr. Vyvyan Curnow of Kodak Ltd. and the awards were: A Grade: 1, K. Bailey; 2, V. Treatt; 3, H. Grenenger. B Grade: 1, R. Taylor; 2, H. Bergman; 3, Miss C. Weston; HC, R. Corbett and H. Bergman. A colour screening was held on the same night and once again it was obvious that members comparatively new to colour photography are gradually "finding their feet" in the new medium.

Visitors are welcome at all meetings which are held at the Y.M.C.A., Pitt Street, Sydney. August activities are: 12th, *Yarramundi* Competitions; 26th, *Lecture, Approach to the Picture* by Mr. J. W. Metcalfe. D.N.D.

ST. GEORGE PHOTOGRAPHIC SOCIETY

A very interesting lecture on *Composition* was delivered on June 21 by Mr. John Clucas of the Kodak Lecture Service. This all-important subject was covered from a different angle, as not all the slides projected were the "finished article" but contained the whole of the negative area. Each of these was followed by slides suitably trimmed to improve the composition.

The lecturer then consented to judge the competition *Action Shot*, and the results were: A Grade: 1 and 2, J. L. Jones. B Grade: 1, J. B. Wall; 2 and 3, H. Minton.

Part I of a lecture entitled *Colourfacts* was presented by Mr. Townsend of Kodak Ltd. on July 5. Due to the ever-increasing interest in colour photography, the members had been looking forward to this lecture which proved to be very absorbing, since it covered everything from the Munsell system of colour specification and reproduction of colours in reversal film, to the practical application of colour photography. J.L.J.

THE CAMERAMATEURS

We commenced June with a Portrait Competition which was judged by Mr. Nicholas Treatt, who expounded some very definite theories on the subject. Mr. Treatt displayed some of his own excellent portraits which were viewed with great interest. He added to this some details of his "Mortensen training" and explained "developing to infinity" with D-76, by which method he obtained maximum detail. Some members have since tried this idea with heartening results.

Next meeting was a Technique Comparison assignment. Members of each Grade were partnered and two workers each made a print from the same negative. With the resulting sets on the wall, Kevin Aston compared technique and quality of each print with

its partner. This proved to be one of the most instructive lessons held at the club. After Mr. Aston finished his survey, each worker submitted himself to quizzing, and in many cases admitted that his partner turned out a better print from the negative than he did himself. It was pleasing to see some self criticism for a change and most members requested that we make this a regular feature.

July's first meeting was an Open Competition judged by Mr. Ken McDairmid, who found the quality of our work higher than he had expected and immediately signed up as a member. Some forty prints were submitted—this figure is now becoming our average for each competition—and the judge found little to choose between prints in each grade. After considerable deliberation he made the following awards: Seniors: 1, K. Whitby; 2, K. L. Aston; 3, D. Hor Kwong. A Grade: 1, J. Rayner, 2, J. Spiteri; 3, E. Coote. B Grade: 1, Marie Lee; 2, R. Gibson; 3, W. Sanne.

We still have vacancies for membership and all enquiries should be directed to the Secretary, P.O. Box 28, Paddington. Visitors are welcome to all meetings. August's meetings will be held on 4th and 18th. K.L.A.

NORTHERN SUBURBS (SYDNEY) C.C.

Three meetings and a club outing made June a very active month for our members. On June 2, Mr. V. Chargois lectured on *Pictorialism*. His talk proved most interesting and informative. He referred to the Royal Photographic Society and advised members how to become an A.R.P.S.

It was a glorious day for members attending the outing at Brooklyn on June 13 and the subjects to be photographed were numerous. Many laughable incidents occurred during the day, mainly caused by activities of the cine members, who, to say the least, did not look for subjects. They merely directed their cameras and fired.

A Still-Life and Table Top Competition was held on June 15. As our judge was unavoidably absent, his duties were performed by senior workers T. Harrison and L. James. The following awards were made: 1, F. Cowper; 2, Mrs. Jackson; 3 (Equal), F. Cowper and J. Jackson; HC, J. Layman.

Our third Annual General Meeting was held on June 30. The programme included the election of the following officers for the ensuing year: *President*, Mr. L. James; *Vice-Presidents*, Messrs. L. Slack and F. Cowper; *Hon. Secretary*, Mr. F. Krull; *Hon. Treasurer*, Mr. D. Glanville; *Publicity Officer*, Mr. E. Springett; *Committee*, Mrs. Jackson, Mrs. I. Bagnall, Messrs. T. Wilson, A. Dietrich, D. Michel and J. Hickey. The former Hon. Treasurer, Mr. J. Pascoe, did not seek re-election due to an impending move from the district. A vote of thanks was carried for the excellent work he performed since the inauguration of our club.

Messrs. J. Metcalfe and H. N. Jones judged our Print of the Year Competition. The results were: 1, Mrs. J. Jackson; 2, W. Kelly; 3, L. James; HC, A. Dietrich and E. Springett. Members were delighted to hear Mr. Metcalfe remark that the standard of our work is very good. Praise of this nature from a man of his calibre is a good boost to our egoism.

The results of the points scores for the year were: A Grade: 1, A. Dietrich; 2, L. James; 3, T. Harrison. B Grade: 1, J. Jackson; 2, E. Springett; 3, J. Layman. C Grade: 1, Mrs. J. Layman; 2, A. McGillivray; 3, C. Potter. The "Proud to Get" award for the most improved worker went to A. McGillivray.

Meeting dates for August are 11th and 25th, in the Upstairs Room, Dispensary Hall, Chatswood. Please come along! E.S.

LEICHHARDT CAMERA CLUB

The club meets every Thursday at 7.30 p.m. The club rooms are situated at the Leichhardt School, almost opposite the Fire Station in Marion Street.

On Thursday, 26 August, we are holding an Exhibition of Prints and Screening of Colour Slides and Movies at the above address. Visitors are invited and will be cordially welcomed.

Inquiries concerning the club should be addressed to the Hon. Secretary, Mr. E. C. Wilson, 50 Moore Street, Leichhardt, N.S.W.; or Telephone MW 3731 after 6 p.m. E.C.W.

GARDEN ISLAND CAMERA CIRCLE

On Sunday afternoon, June 20, the circle held a well-attended outing to the Sydney Domain and its environs. This outing was for the purpose of photographing a set subject for the July Competition. The subject finally chosen was the small stone building adjacent to the Conversatorium of Music and it was pictured from all angles. After exhausting the possibilities of this building, members proceeded to the sea wall at Farm Cove, where some action shots were taken of the speedboats as they raced past.

The monthly meeting, held on July 7, was attended by the Patron of the Circle, Captain F. N. Cook. The main event of the evening was a lecture on *Enlarging* by Mr. Barry Townsend of Kodak Lecture Service. This talk was most interesting and informative especially to our newer members some of whom had not previously seen enlarging done. Our more advanced members also found food for thought in Mr. Townsend's remarks.

The June Competition was *Action Shots* and the awards were: A Grade: 1, L. Hoggard; 2 and 3, G. Smith; HC, L. Hoggard. B Grade: 1, R. Templeton; 2 and 3, N. Whittaker; HC, R. Templeton. L.H.

LAKEMBA CAMERA CLUB

The club held its inaugural meeting in February this year, and now meets on the second Tuesday of each month in the Victory Hall, Lakemba. Since its inception the club has grown rapidly and now has a healthy membership. At each meeting a gratifying number of prints are offered by members, and the print standard is rising rapidly. Mr. B. Townsend of the Kodak Lecture Service is at the moment giving an interesting series of lectures designed to instruct the less experienced members in the basic principles of photography, and has been very helpful to us in criticising our Monthly Print Competitions. Visitors or intending members are invited to contact Mr. T. Shanahan, Astill's Pharmacy, 62 Haldon Street, Lakemba. R.B.

WAVERLEY CAMERA GROUP

The First Annual Exhibition and Visitor's Night, which was held by the Club on June 17, drew a capacity crowd to the Presbyterian Hall in Castlefield Street, Bondi. The function marked the end of the first full year's activities by the club and was most successful. The President, Mr. J. Browne, welcomed the visitors and His Worship the Mayor of Waverley, Alderman C. A. Jepposen, then officially opened the exhibition. He said he believed that it was the first exhibition of its kind to be held in the Municipality and declared that the Waverley Council would be happy to help the club in any way possible. We were also fortunate in having the Hon. J. Fitzgerald, M.H.R., to present the various prizes. Awards were: A Grade Point Score: 1, J. Browne; 2, L. G. Clark. B Grade Point Score: 1, N. Browne; 2, F. Green.

The trophy for the Most Improved Photographer was won by H. Bergman.

Mr. Kevin Aston judged the competition for the Print of the Year and awarded the Stanley Doctor Cup to A. H. Russell for his picture *Wharf Entrance*. This was a delightful 12 x 15 inch print taken with a Retina Ia Camera and brown toned on Bromesko by direct development. Mr. Aston then gave a commentary on a number of the outstanding prints. A number of colour slides taken by the members were then projected.

The final event on the programme was a screening of *Colour Movies* taken by Mr. W. W. Carmody during his recent trip through Europe. Interesting highlights were the bullfights in Spain and night life in Paris.

A feature of the exhibition was the method of presentation of the prints. A total of 92 photos were displayed on racks which were designed and made by club members. Each stand was complete with its own lighting system which showed the entries to their best advantage and caused much favourable comment. If other clubs should be interested, details of the construction could be made available to them.

We feel that the Exhibition has put us on the map, and a vigorous programme of club activities is planned for the next year. New members will be especially welcome and will help the progress of the club. Those interested should contact the Secretary, Mr. F. H. Green, 20 Wellington Street, Bondi. L.G.C.

NEWCASTLE PHOTOGRAPHIC SOCIETY

Newcastle club members saw on July 5 the first screening of the city's Royal Tour film. Nine movie photographers stationed at pre-arranged vantage points covered the Royal Visit to the city on Kodachrome film. The photographers were F. Barrie, J. Charker, R. Kidd, G. Garside, G. Edwards, K. Hilder, H. Williams, F. Lamb and E. Bell. The film, photographed under adverse weather conditions, records every feature of the Newcastle visit. Some of the most successful shots of the Royal couple at the City Hall were taken from the steeple of St. Andrews' Church more than 100 yards away; the photographers used a six-inch lens. Sound will be added to the film which will become the city's official record of the visit.

The club will commence its course in photography at the club rooms at Brunner Road, Adamstown on the night of Tuesday, August 3. Classes will follow on the remaining four Tuesdays in August. The course will cover every phase of the use of the camera, developing, enlarging and print finishing. No charge will be made for class membership.

Competitions during the month resulted: June Open, A Grade: 1, N. Ozolins; 2, W. McClung; 3, M. McNaughton. B Grade: 1, Mrs. S. Tacon; 2, N. Kidd; 3, E. Robertson. Seascope, A Grade: 1, N. Tacon; 2, N. Ozolins; 3, W. McClung. Royal Tour, A Grade: 1, N. Ozolins; 2, W. Murphy; 3, J. Wren. Colour Section—Portrait: 1, V. Pullen; 2, C. Parsons; 3, J. Cowan. Royal Tour: 1, G. Smith; 2, J. Vincent; 3, W. McClung. July 5 Open: 1, W. McClung; 2, G. Edwards; 3, J. Novak.

Point Score Progress, A Grade: N. Ozolins, 58; W. McClung, 20; N. Tacon, 19; E. Kimble, 15; W. Cremer, 13; M. McNaughton, 12; J. Wren, 10; K. Edwards, 9; J. Ralston, 8; C. Collin, 6. B Grade: Mrs. S. Tacon, 28½; J. Rae, 25; W. Frazer, 16; J. Kidd, 13; E. Robertson, 7; W. Moxham, 6½. Colour Section: J. Cowan, 20; R. Winn, 20; J. Vincent, 18; J. Novak, 14; V. Pullen, 13; G. Smith, 12; N. Keates, 11; C. Parsons, 11; W. McClung, 10; A. Dumbrell, 8; J. Ralston, 8. W.H. McC.

The AUSTRALASIAN PHOTO-REVIEW



Editors:
KEAST BURKE, A.R.P.S., A.P.S.A.
Hon. Rep. Photographic Society of America

VOLUME 61 • NUMBER 8

AUGUST 1954

Contents of this Issue

Articles

The Photographic Societies ..	460, 511
The Unforgettable Personality ..	464
The Perfect Mounting ..	473
Telling the New Picture-maker ..	491
Photographs in the Home ..	492
Space in Your Pictures ..	496
Notes from the Magazines ..	501
Review of July Portfolio ..	504
Contest Entries Review ..	506
A.P.-R. Editorial Notes ..	510
The 'Last Page' ..	514

Illustrations

An Album of Human Interest ..	477
-------------------------------	-----

Advertisements

Kodak Film ..	ii
Kodaslide Storage Boxes ..	457
Kodak Australian Representations ..	458-459
Rax Miniature Enlarger ..	515
G100 Palec Flash Unit ..	516-517
Sale of Used Apparatus ..	518
Duaflex Flashholder, Sosis Metal Tripod ..	519
Six-20 Brownie Model 'C' Camera ..	520
Six-20 Folding Brownie Camera ..	iii
Functional Photography ..	iv

For Technical Data for Portfolio Prints see page 510

"Memorable Photographic Occasions"

It is planned to repeat the very successful feature, "Memorable Photographic Occasions", which proved so successful when it was organised some four years back and duly published in the issue for October, 1950. The closing date is October 1st, 1954—meanwhile, we would appreciate prospective contributors forwarding articles and illustrations for this interesting assignment.

KODAK (AUSTRALASIA) PTY. LTD.

(Incorporated in Victoria)

386 GEORGE STREET, SYDNEY

250-252 QUEEN STREET, BRISBANE

252 COLLINS STREET AND AND 223 LATROBE STREET, MELBOURNE

37 RUNDLE STREET, ADELAIDE

And at Perth, Hobart, Launceston, Toowoomba, Rockhampton, Townville, Cairns, Newcastle, Katoomba, Ballarat, Geelong.

SUBSCRIPTION 12/- PER CALENDAR YEAR; SINGLE COPY, 1/- POST FREE IN AUSTRALIA.

The Unforgettable Personality

When a speaker mentions the name of the tiny Netherlands country of Holland, one's mind at once conjures up thoughts of her great navigators, of her famous painters, of naval battles fought against the British, of guilders and windmills and fields of tulips, of little neatly painted houses skirting the banks of the canals—and not forgetting the clogs sounding along the quaysides of the Zuiderzee. But few of us would know that Holland was also the homeland of a unique brotherhood of teachers—men, who, through generations of persistent endeavour, had accumulated the lore and practice of teaching the dumb to speak.

The first part of our story hinges around the lifelong friendship of two men. The first was one of these great Dutch teachers, a certain G. van Asch; the second was Piet van der Velden,* the father of our well-

*Literal translation: "Peter of the Fields".

loved Willem, who is the subject of this short biography. The life of Piet van der Velden, an artist in figure painting, began at The Hague, that old-fashioned town where freedom-loving citizens have fought fiercely for centuries simply for the right to be able to preserve their own quiet way of living.

When Piet was a young man it so happened that King William III of Holland, who was a great patron of the arts, offered to donate a scholarship to a worthy student. He set up an examining council to decide which amongst the young students at The Hague should be chosen for the honour; at the examination, Piet van der Velden easily eclipsed his fellow students, and, in consequence, he was sent off to Germany for a year's tuition at certain central European art schools, and then in Paris.

Upon his return to Holland, Piet made his home at Marken, where he married and became busily engaged in the painting of many pictures. Examples of his work are preserved in many art galleries throughout the Netherlands. The two most outstanding of his pictures are located at the *Dutch National Museum* at Amsterdam and the

Being the life story of the late Willem van der Velden

By VYVYAN CURNOW†

Rykes Museum at The Hague. The former of these, entitled "Double Blank", depicts a young girl holding up the winning piece at the conclusion of a game of dominos; the latter is entitled "The Old Cellist".

Willem van der Velden, the eldest of three children, was born at The Hague on 18th June, 1877. At four years of age he went to school and received tutorship under the principles of Froebel, the famous German teacher of kindergarten fame*, and then he

*Friedrick Wilhelm August Froebel (1782-1852), German educationalist and founder of the kindergarten (Garden of the Children) which formed the model for countless similar institutions all over the world. By his insistence on the early training of the children in corporate habits Froebel immensely benefited the cause of education. (*The Concise Biography*).

continued his early school training at The Hague.

When Willem was twelve years of age, Piet's friend, van Asch, was invited to go to New Zealand for the purpose of accepting the directorship of a newly founded institution for the education of the deaf and dumb. About this time Piet van der Velden also received an offer which involved a change of family venue. Certain art interests had asked him to go to England and to set up an academy of art in London. But there was one great difficulty—Piet van der Velden was unable to speak English. With the idea of correcting this deficiency, van der Velden arranged for a deferment of the plan for six months; his idea was that he, too, should go to New Zealand. "If he must learn to speak the English language, then why not have the best teacher available"—and to whom should he logically turn in this contingency but his lifelong friend and compatriot, van Asch.

So it is that we next hear of Piet van der Velden with his family happily settled at Christchurch in the pretty suburb of Avon-

†As communicated by the late W. van der Velden prior to his death, by Robin Cale, by A. J. Perier and by Keast Burke.



"DRY HUMOUR"

(Dr. Julian Smith's fine exhibition study of 'Van'.)

side handy to the Deaf-Mute Institution. Here Piet attended his friend van Asch and at the same time took the opportunity of having his three children also tutored in English.

But Piet proved to be something of a recalcitrant pupil. Possibly his mind was so wrapped up in his ideas of art that he found some difficulty in reducing his thoughts to the more mundane level of learning a new language; or perhaps it was the lovely countryside of the Avon, and the friendly nature of the New Zealand people, that contributed to his delaying the announcement of that lingual proficiency that would qualify him for a return to London. The allotted six months went by, and then a year; then another year, and another; until all thought of the original purpose of his visit to New Zealand were pushed into the background by the acquisition of new vistas, new friends and a measure of prosperity in the land of his adoption.

Young Willem was as yet exhibiting no sign of his father's artistic temperament. He attended school at Sumner, near the Deaf-Mute Institution, and spent all his spare time just "making things". So evident was his mechanical aptitude that his father had already built him a little workshop, and had made it possible for the lad to attend the equivalent of a technical college course in carpentry and cabinet-making.

The van der Velden family home was a grand old place with beautiful trees and a huge stable building in a lovely countryside setting not far from the River Avon. Piet converted the stables into a comfortable studio, assisted in this work no doubt by the young and eager Willem. These changes also brought a new influence into the life of young Willem—and this was in the person of a frequent visitor to his father's home, a young man by the name of Walter Burke.

Piet van der Velden and Walter Burke had found that they had much in common. They undertook many trips together throughout the surrounding country districts, Piet painting the scenes they visited and Walter either photographing them or perhaps occasionally making photographic studies of the idealised versions created by Piet. The interchange of ideas and knowledge was mutual. Van der Velden, senior, quickly learned the principles

of photography, while no doubt it was partly through this early association with the talented artist that Walter Burke developed that keen perception of photographic possibilities which was later to make him a man of authority in artistic photography. The enthusiasm of Walter Burke for the hobby also influenced young Willem and in him, too, there was soon aroused an interest in photography that was eventually to develop into a lifetime's pursuit.

Another happening—about this same period Walter Burke made several trips to San Francisco (this as a postal official of the New Zealand Govt.) and naturally he brought back a great store of new photographs. This activity inspired Willem to borrow a box camera from a friend by the name of Seymour (the son of a nearby dentist) and with this simple contrivance he took his first pictures around the house and grounds at Avonside.

By this time the art of Piet van der Velden had become fairly well known in New Zealand. It was now necessary to move to a more convenient home. One was found in the city of Christchurch and here Piet built a larger studio and also had constructed, much to young Willem's joy, a workshop and a little darkroom for his own exclusive use.

Willem, now a lad of fourteen, prevailed upon Walter Burke to lend him his Thornton-Pickard Ruby field camera, from which certain measurements were desired, and in no time Willem had produced a complete set of plans and specifications. With the help of the Seymour family, who fabricated the metal parts, he was able in due course to produce an exact copy of the 'Ruby'. And so it resulted that on his fifteenth birthday Willem van der Velden was able to carry his home-built camera to his father's studio and there expose his first negative with it. The subject was a charcoal drawing by his father of a visiting Australian violinist.*

*Miss Benie Doyle.

By way of further encouragement to the lad, Walter Burke invited him to attend a meeting of *The Philosophical Institute* of the *Canterbury College*, an annexe of Christchurch University; and as a result Willem soon became a member of that society. The Institute was at that time a composite body comprised of many small units devoted to

Walter Burke and his family photographed about 1902 or 1903 prior to their leaving for Australia. A remote control exposure made by bulb using a long extension rubber trip, portion of which can just be seen in the bottom left corner. The camera used may well have been the T.-P. Ruby referred to in the text.



subjects as widely separated as photography, chemistry, entomology, and astronomy, etc. Willem attended lectures in photography, chemistry and physics and through these studies he gained a first-hand knowledge of the scientific principles of photography such as very few young men of his day would have the opportunity of acquiring. Everything he was learning was mainly from the photographic angle, for he was already toying with the idea of trying to get a footing as a freelance press photographer.

Those were the days when bicycles were coming into the vogue and the members of the Institute were so quick to seize upon this new and exciting means of locomotion as an outlet for their energies that the principals of the Institute foresaw a possible dwindling away of students from the photographic lecture hall. It was found to be practicable for the students to combine both pursuits to their mutual advantage, and consequently the *Institute* organised many camera/bicycle

outings. On these Walter Burke and Willem van der Velden were always present and conspicuously equipped.

Willem's father was always inclined to spoil his son, usually allowing him to 'potter about' without any special thought to training along the lines of a profession or a trade. Consequently, Willem had, more or less, to take it upon himself to determine how he should make his living. As he was wont to say in later life, "I took my time about it". As a matter of fact, Willem, as a boy, was extremely shy and he dreaded the ordeals of the necessary interviews preliminary to obtaining a position.

In 1898 Piet van der Velden decided that there would be better scope for his talents in Sydney. So he packed up his belongings and with his family embarked on the *S.S. Monowai* for Sydney. On the way across the Tasman Sea a gale blew up and the trip eventually proved to be one of the roughest crossings in the experience of the old ship. At the height

of the storm a sister ship, the *Maitland*, was wrecked north of the Hawkesbury River.*

*Many lives were lost in the *Maitland* wreck. The remnants of the ship—the boilers—are still to be seen in the area, now a National Park.

The storm was of such magnitude that it became thereafter remembered as the "Maitland Gale". The *Monowai*, considerably battered by the pounding of the heavy seas, eventually reached Sydney on the 4th May and the van der Veldens disembarked rather thankfully to face a new life in a new land.

Piet van der Velden opened a studio in the city while Willem, who was now twenty years of age, found leisure time to gain his first impressions of Sydney. He discovered it to be a vastly different place to the fresh countryside of Christchurch. Take the dust: there was (what seemed to him) an extraordinary amount of horse-drawn traffic which, along with the noisy steam trams, churned up a perpetual haze and dust. An electric power station situated in the basement of the King Street Arcade used much coal as fuel with the result that this (and other chimneys) belched forth a constant flow of soot and smoke over the city.

Nevertheless Willem liked to walk around the streets and in particular spent many hours inspecting the various photographic studios. These he discovered were mainly characterised by plush and fancy trimmings of the period but beneath the outward grandeur there was more often than not a grubby and even dirty interior. Nevertheless, there were a few photographic establishments that greatly impressed the young man. But by far surpassing them all in magnificence was the studio of Charles Kerry.*

*See page 144, *A.P.-R.* for March, 1952.

At first Willem helped his father who now accomplished a good deal of photographic work in addition to his paintings. But Willem could see no real future for himself in this branch of the profession, so one day he at last made up his mind to make a personal move towards his original idea of becoming a press photographer.

Accordingly he called upon the manager of the *Town and Country Journal*, a Mr. Jeffery, and submitted some photographs, the journal being one of the first to use half-tone process engravings. Apparently well impressed by

the young man's eagerness and ability, Jeffries sent him immediately upon an assignment. He was to proceed to Rushcutter's Bay and to take some five pictures of the work being done on the new electric tramway which would run eastwards from Rose Bay to Dover Road, and to take in addition a picture of the most striking feature of the new engine house.

This first effort earned Willem a remuneration of three guineas and he received an additional one guinea for making suitable notes of the subjects. But he soon found that important assignments of this nature were not by any means an everyday occurrence. Nevertheless he did gradually manage to make himself known to the various journals and magazines, and before very long he had built up a good connection as a freelance photographer.

Throughout this early period in Sydney, Willem had been constantly attracted toward the great Kerry studio, but his shyness still bothered him, and it was some time before he plucked up sufficient courage to go to the proprietor and ask him for an assignment. But the meeting was one of those things that was in the nature of things inevitable.

Kerry was *par excellence* the practical man. He handed Willem a rickety old whole-plate camera together with two plates in a single dark-slide, telling him to bring back two good pictures of the Town Hall as it now appeared after the completion of the recent renovations*.

*The iron railing around the building had just been removed and this considerably improved the general view of the Hall.

Willem had never before used a whole-plate camera and this one turned out to be a most erratic and unstable contraption, but, when he had studied its features, he felt sure he could manage it. So off he went to a building across the street from the Town Hall somewhere about the spot where Waltons' store now stands. He climbed up onto the roof and took his two photographs. Kerry was so pleased with the results that he immediately gave the young photographer an important assignment which the firm had just undertaken for the *Town and Country Journal*.

Many years previously the journal had published a series of views of the streets of Sydney, these, of course, all being printed

from woodcuts. Manager Jeffery now wanted the whole set re-photographed, showing the modern counterparts to be reproduced by the new half-tone engravings alongside the old woodcuts. Kerry himself also required many scenes to replenish his stock of negatives of 'the streets of Sydney'.

Kerry's close friend, the railway Inspecting Engineer and amateur photographer, H. J. Quodling, had designed a special outfit for the purpose of taking these photographs. It consisted of a four-wheeled lorry drawn by a horse. On the vehicle Quodling had mounted a step-ladder in the form of a tower, with a platform on the top bearing a heavy brass plate into which fitted a ball and rod with a lead weight attached. With this ingenious device (when the camera was mounted on top of the ball), the pendulum acted as a stabiliser and automatically levelled the camera irrespective of the slope of the land on which the lorry was standing. Thus it was possible to carry out the operation of training the camera with some facility.

'Van' tells us that, using a wide-angled lens on his camera, he took hundreds of pictures from the lofty vantage point of his mobile tower. The assignment occupied him fully for nine months, during which time he trundled back and forth over the various city streets, shifting his location many times each day according to the position of the sun. At the conclusion of this work our friend continued to do occasional work for Kerry. The chief outdoor operator for the Kerry studio was Harold Bradley* whose kindly

*See A.P.-R. for September, 1952.

disposition greatly attracted the young man. Under Bradley's guidance van der Velden quickly mastered the art of controlling groups and he put this knowledge to good use when Kerry assigned him to make group photographs at the greater public schools.*

*A large number of these early Kerry school studies photographed by 'Van' are still to be seen in well-preserved condition at The King's School, Parramatta and elsewhere.

His first really permanent position came along when he was offered a position as a silver printer with the well-known Swiss Studio under Bernard. 'Swiss' had just moved into its new premises in King Street, near Pitt Street, and it was here that Willem van der Velden earned his first regular wages—which amounted to £1 per week.

He learned what he could from Bernard



William van der Velden as the well-remembered head of the Kodak Technical Services.

and from Pascoe, the studio's chief operator, but a year or so in this studio found him again seeking inspiration. Mark Blow had recently taken over the famous Tuttle studio at the corner of George and Market Streets and re-named the establishment the Crown Studios. Willem changed over to the comparative hustle of the Crown, simultaneously retaining his freelance connections with the magazines. For this latter work he always used his own home-made 'Ruby' camera which never 'let him down' on any occasion.

Whilst freelancing he secured a big series of ferry pictures which included every vessel on the harbour runs. Now, too, he was taking a great interest in the social side of photography. He became well known to the up-and-coming young photographers; and to them and to his friends everywhere he soon became known by the affectionate nickname of 'Van'.

It was during this period that 'Van' first associated himself with the movement that was afoot for the advancement of amateur

photography by joining the *Photographic Society of New South Wales*. Here was ground upon which the hitherto somewhat bashful young man could set his feet without fear of challenge, for his knowledge of the technical side of the art was unequalled. Soon the old shyness began to disappear as the strength of his personality asserted itself; and, as time went on, he developed a manner so charming and considerate towards his fellows that those who were fortunate enough to have worked alongside him seem always eager to speak of him and to vouch for his gentle yet delightful character.

In the year 1907 the inevitable came to pass—'Van' became enrolled as a permanent member of the Charles Kerry organisation. Kerry had undertaken a great many outdoor assignments (these included the Sydney coverage for the Melbourne *Australasian*) which now exceeded even the abilities of such a fine, quick operator as Harold Bradley. Kerry was projecting his activities still further afield and it was necessary for Bradley to make frequent long trips to the country. 'Van' carried on the outdoor work nearer to hand. For this purpose he was assigned an assistant, a young lad of two or three years experience by the name of Robin Cale*.

*The young assistant is to-day an active professional photographer and to him we are indebted for many recollections of the old days at Kerry's. Of these we have but space for one. There were quite a number of lads employed at Kerry's and many of them were somewhat "rough diamonds" and prone to the stupid practical jokes of the day. However, they made sure that none of their ill-mannered pranks were practised within sight or earshot of 'Van'—for they well knew that, sooner or later, they would be taken aside and quietly told that "that was not the way to behave".

Having in mind the imminence of two events of international significance*—the

*See the *A.P.-R.*, for March, 1952.

arrival of the American Fleet and the Burns-Johnson fight—Kerry had imported a special camera for the purpose of making large panoramic photographs. This was the 16-inch Cirkut panoramic camera the arrival of which caused a flurry of excitement in Sydney photographic circles and incidentally signalled a trail of mishaps that were to prove an endless worry to 'Van', to Harold Bradley and to young Cale. Describing this camera in later years 'Van' said "it was a temperamental box of tricks with a prima-donna temperament"; to those of the remaining Kerry operators, who remembered this camera well, this was a gracious understatement characteristic of a man who

could never bring himself to speak ill of anybody, let alone anything.

Following on the important coverages mentioned above, 'Van' and young Cale subsequently panorammed Sydney from almost every lofty point of vantage. On one occasion a panorama was taken from the top of the tower of St. Andrew's College at Sydney University, where a five feet square platform offered scant footing for the two operators and their bulky equipment. On other occasions 'Van' used the camera to record the extent of the crowd at an international tennis match, to depict the Grand Parade at an early Sydney Royal Show*,

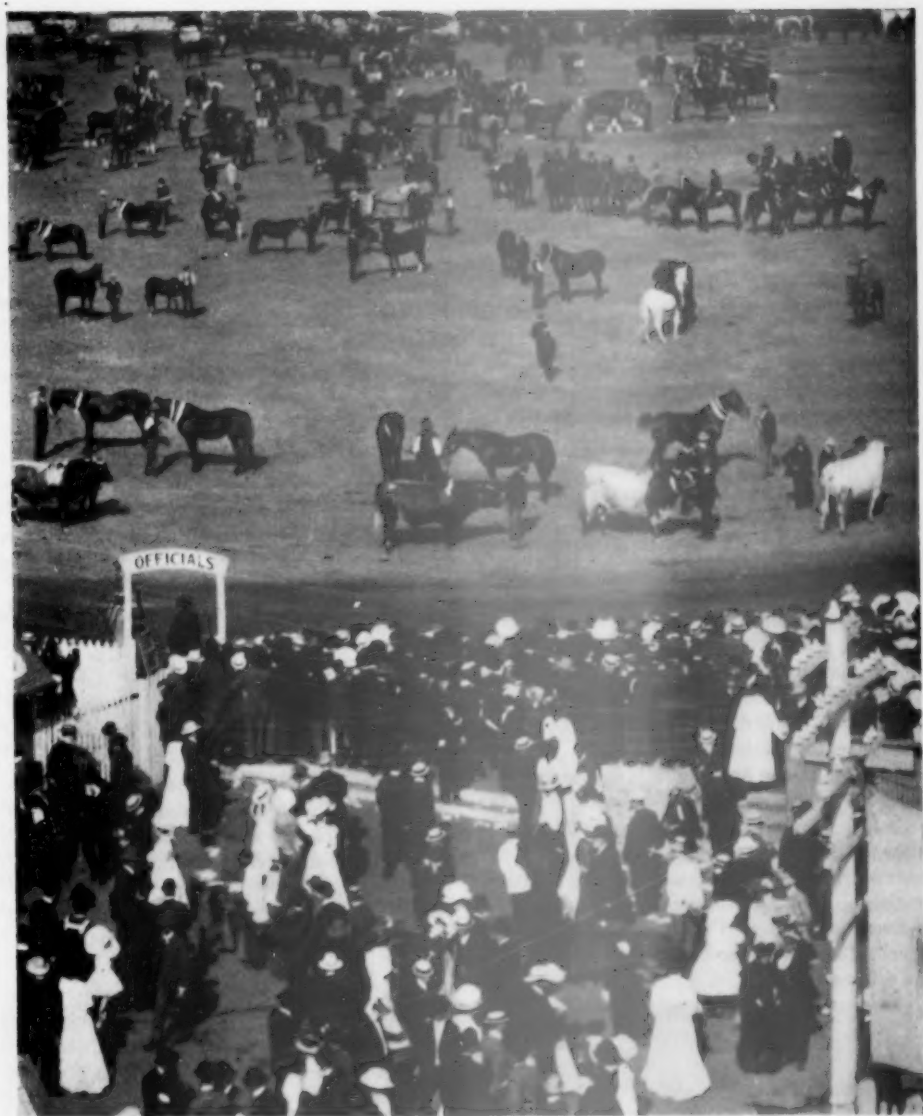
*Refer to the accompanying reproduction.

and to make a panorama of the city and suburbs from Holtermann's Tower at North Sydney. But probably his most surprising feat of all was the making of a panoramic view of the Harbour from the top of the high chimney which still stands beside the Mining Museum at West Circular Quay*.

*It is satisfactory to note that, through the ready co-operation of Tyrrells Pty. Ltd., some thirty of these famous panoramic negatives are preserved in the Kodak archives.

But time was moving on. In the account of Charles Kerry (as related some two years ago) we were told of Kerry's growing interest in mining ventures and of the simultaneous weakening of his great photographic organisation. In anticipation of trouble ahead members of Kerry's trained staff soon began to go their own separate ways. Amongst those deciding to make a change was van der Velden who accepted a senior position with the Kodak company to head up the Kodak Technical Service in Sydney, a position for which his varied practical experience, scientific training and natural qualities of sympathy and helpfulness made him admirably suited.

As was to be expected, the new appointment brought him in touch with a very much wider circle of contacts and his friendship was soon highly esteemed by practically every professional photographer on the East coast of the continent and by a host of amateurs. Indeed, much of his spare time was still devoted to the cause of amateur photography and, in consequence, we find him recorded as an honorary life member of at least three important Societies—namely, *The Photographic Society of New South Wales*,



The Grand Parade at the 1909 Royal Agricultural Show (Sydney)—same size reproduction of a small portion of a contact print (recently made) from the original Cirkut film negative, of size 14" wide by 72" long, which includes the whole of the ground area of the Royal Agricultural Show of 1909.

the *Microscopical Society of New South Wales* and *The Australasian Amateur Cine Society*.

His new sphere of activity, strangely enough, once again brought him in close daily touch with his old *confrere*, Walter Burke. This New Zealander had, in 1904, decided to seek a wider field for his enterprise and by this time had already established himself, amongst other things, as the company's advertising manager and as Editor for the *A.P.-R.*

To do full justice to the long period (of over forty years) of our friend's association with the Kodak organisation would call for a full volume on its own account—suffice to record that no one could have taken his duties more seriously. No matter what or where the call for 'Kodak technical service' the occasion never found him wanting, even when the element of considerable personal inconvenience might be involved. Internally, any member of the staff who chose to bring his problem to him—whether it was photographic, scientific or merely philosophical—could be assured of a careful hearing and of a quiet man-to-man exposition. Not that all 'Van's conversation was by any means mainly of a dry-as-dust nature—quite the contrary, for he seldom failed to introduce a touch of amusing allusion or whimsical fun. Academic humour made a particular appeal; for instance, a favourite topic was sesquipedalism—that is, the unnecessary use of long and involved words. He was occasionally heard to recite Lord Kelvin's paraphrase of the nursery rhyme, "Twinkle, twinkle, little star". The first verse of that paraphrase ran as follows:

*"Scintillate, scintillate, globule vivific,
Fain would I fathom thy nature specific,
Loftily poised in the ether capacious,
Strongly resembling a gem carbonaceous."**

*For some additional verses see page 27, *The A.P.-R.*, for January, 1941.

Opportunity must also be taken to pay one further staff tribute to our late colleague. It was primarily to Willem van der Velden that we owe much of the interest that has recently developed in the history of photography in this country. Mainly it arose in the following wise.

On his various trips to Melbourne, 'Van' seldom omitted to visit the city's Public Library. On these occasions he never failed

to pay silent tribute to the two great carbon prints of New Guinea scenes that hung (and that are still hanging) above its doorway—and on his return never failed to remind the *A.P.-R.* Editor (by this time the present incumbent) that more should be generally known with regard to the author of these fine prints whom he said was a famous photographer of the last century, by name J. W. Lindt*. So it might well be said that the

*The assignment, when at length undertaken, occupied several years of close research. It was eventually completed in the issues for July and August, 1952.

recent—and highly successful—research into the subject of historical photography—took much of its stimulus from those occasional "gentle reminders" from the lips of 'Van'.

* * *

In later years 'Van' became worried by defective eyesight. At last he determined to seek specialist aid, but this step, sad to say, did not prove successful. To one so extremely active and so studiously inclined the complete loss of his sight must necessarily have been a dreadful calamity, but 'Van' bore this hardship with his usual fortitude; it was only in his concern for the lifetime friend with whom he lived, and who now felt that it was desirable to spend a great deal of time reading aloud, that he showed any sign of distress. Nevertheless, as time went on, his health began to fail. So it was that after a short illness there passed away, on 23rd June, 1954, at the age of seventy-seven, this gracious, courteous gentleman from whom no one had ever heard a cross word or an expression that might later have been regretted.

* * *

'Van' may be gone but his influence lives on in the hearts and minds of two generations of photographers—men and women who will not easily forget the soundness of his precepts and the charm of his "unforgettable personality".

As a tribute to his memory, it is characteristic of those who were privileged to be his friends that they have already engaged upon a valuable project which will entail many years of painstaking application. It is their intention to institute a Braille Library to be known as the Willem van der Velden Memorial Library. As a foundation step on this great work the group will first translate into Braille many of the books so beloved by 'Van' in his lifetime.

The Perfect Mounting

A good mount will not make a good print. But bad presentation caused by shoddy mounting can rob a good print of much of its appeal.

If a print is worth showing, whether it be in club competition or salon, it deserves a good mount. If the showing is to be a casual one, then the cut-out mount serves the purpose well. It has the advantage that the print can later be removed and the mount used again.

But if the mounting is to be permanent there is no better way of doing it than by dry mounting. The operation is clean, there are no irregularities seen in the surface of the print when light reflects from it, and even a light-weight mount shows no tendency to buckle.

If, after several showings, the mount becomes soiled, it is an easy matter to superimpose a cut-out over the mounted print.

Dry mounting is simple and the equipment needed for it is readily available. Yet, for many who have not tried it, there is a forbidding air of mystery.

The basic ingredient of Ademco Dry Mounting Tissue is white shellac coated on both sides of sheets of very thin paper. When it is heated between the print and the mount the shellac melts and adheres perfectly to both surfaces. It is available in standard

By **W. H. McCLUNG**

printing paper sizes but my preference is for the large sheets.

A sheet 20½ by 24½ inches will mount four 10 by 12's for the cost of 1/7. Only the smallest scraps are wasted if you are mounting prints of other sizes.

Should you prefer the large sheets be sure to store them rolled—this minimises creases and facilitates the task of aligning the tissue on the backs of the prints.

The only equipment necessary, in addition to the prints and mounting board, is a razor blade, a sheet of heavy-weight cardboard, a sheet of smooth-surfaced paper, a tacking iron (something like a soldering iron) and an electric iron. An old spoon that can be heated over a gas jet or a fire is a convenient substitute for a tacking iron.

A convenient, though not essential, accessory is a piece of card cut to shape and divided off from the centre to ensure the accurate placing of the print on the mount. One essential in successful mounting is working space. Commence with a clean table.



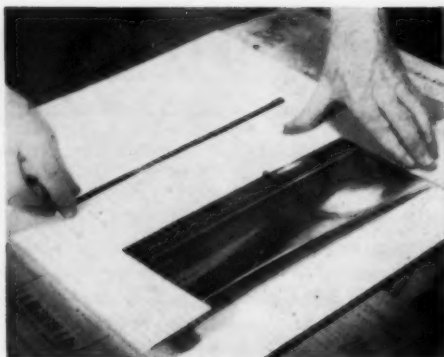
Left: Tack the tissue on the back of the print.



Right: Separate the prints by cutting the tissue between the print edges.



Left: In one operation trim the print borders and any surplus tissue.



Right: Centre the print on the mount.

Now we can proceed with the streamlined operation. If you are mounting a number of prints, work stage by stage, first tacking tissue on all the prints, then trimming, and finally mounting.

Tacking

Lay the prints face down and edge to edge on an opened newspaper. The newspaper, or substitute for it, serves a three-fold purpose. It prevents possible damage to the table by the heat of the tacking iron, it is a convenient base for the use of the razor blade in the second stage, and it provides an easy means of gathering up the trimmed-off strips of tissue.

Place the large sheet of tissue over the prints with its concave surface—if it tends to curl—towards the prints.

Heat the tacking iron so that it will just sizzle when touched with a dampened finger. If it is too hot it will scorch the shellac coating of the tissue. Tack each print only in the centre with an X movement of the iron. Make sure that the prints are in edge to edge contact.

After the tacking, the tissue should remain flat without any sign of ridges caused by the drag of the iron. If there are ridges or buckles in the tissue remove it carefully and tack again.

Clean the tacking iron after each re-heating so that deposits of carbon from burnt shellac will not cause irregularities in the surfaces of the mounted prints.

Trimming

Without disturbing the set-up, use a razor blade to cut through the tissue between the prints. Then turn over the separated prints and, with a trimming board or blade and straight edge, trim off any surplus borders or excessive tissue—this, all in the one operation.

Keep the larger scraps of tissue. The odd strips will make up any subsequent deficiency when a sheet of tissue is not quite large enough to cover a print. Tack the two pieces of tissue on the print edge to edge but not overlapping.

Immediately discard the small scraps of tissue by wrapping them in the top sheet of the newspaper. If you don't, hair-like fragments of the tissue will be sure to find their way to some unwanted place on a mount or they will cause trouble by adhering to the hot iron.

Mounting

Warm up the tacking iron again. Position the print on the mount with about equal margins of mount showing on top and on the sides—this may vary according to individual tastes and print formats. The mount margin beneath the print should be bigger than that above it.

Carefully hold the print in that position while you raise one corner at a time leaving the tissue beneath the corner flat on the mount. If you raise the corner of the print too high you will cause a buckle in the tissue after it is tacked to the mount.



Left: Tack two corners of the tissue to keep the print in position on the mount.



Right: Move the mounting iron slowly, overlapping edges of the print and following it with pressure on the stiff cardboard.

Tack at least two corners of the tissue to secure the print to the mount.

Now we are ready for the final stage of the mounting. If you have an Ademco Dry Mounting Iron the operation is relatively easy. But there is no reason why it should not be successful even if you have only a regular household iron.

The temperature of the iron is important. The manufacturer's directions will tell you that if the iron is too hot the tissue will stick to the mount and not to the print. If it is too cold the tissue will stick to the print and not to the mount. The iron at the recommended temperature will sizzle on a wet finger.

A friend who uses his wife's automatic

iron tells me that it keeps at the correct temperature for dry mounting when it is set for ironing artificial silk.

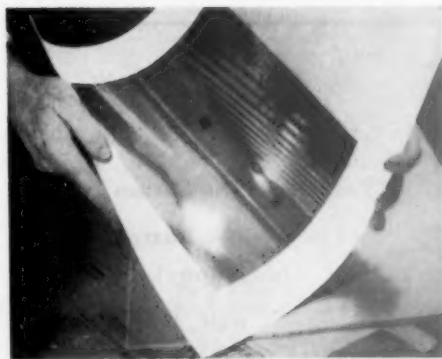
If you care to depart from the issued directions, it is possible to get more consistent results with the iron slightly warmer. The secret of the operation is to keep the work under pressure while the tissue is cooling. As the tissue cools under pressure it cannot help adhering to both the print and the mount.

A word of caution—do not allow the iron to get too hot. If it does it will scorch the surface of the print. There is only one means of hiding a scorch mark and that is by waxing the print.

Allow the iron to heat and then cool slightly. By the time it is used the iron will then be evenly heated instead of having a hot spot near the centre.

Next, take a piece of plain paper—with a surface free of texture—large enough to overlap the edges of the print by at least four inches, and run the hot iron over it to dry it out thoroughly. The purpose of this move is to determine whether there is any moisture in the paper; if so, it may stick to the surface of the print during the actual mounting process.

In a damp atmosphere it may also be advisable earlier to take the precaution of drying moisture from the mounts with a warm iron. At the same time be careful—an iron that is too hot will buckle the mounts.



Test the result. If the print shows no sign of lifting it will remain permanently in perfect contact with the mount.

Place the paper over the print and apply the pressure of the iron. I prefer to move the iron slowly over the print until the whole surface is covered.

During this part of the process you must be sure that the tissue, as it melts with the heat, is kept in complete contact with mount and print until it cools to the temperature at which the shellac sets. Ensure this by following up the heel of the iron with a large sheet of heavy cardboard—stiff enough to guarantee an even, constant pressure and thick enough to prevent heat rising from the mount and scorching the hand applying the pressure.

Work the iron in a slow circular motion exerting the pressure from the centre of the print and maintaining it until the edge of the iron well overlaps the edges of the print.

The iron must remain on each part of the print long enough to melt thoroughly the shellac coating of the tissue. The pressure on the cardboard following the iron must remain constant and long enough to keep print and mount in close contact until the shellac hardens.

If the cardboard does not follow immediately behind the iron blisters may result through the shellac cooling while it is not in perfect contact with both mount and print.

The Ademco Dry Mounting Iron has the advantage of weight and a 7 by 9 inch rectangular base. The greatest danger in the use of the smaller household iron for mounting large prints is in the risk of pressure-marking the print with the pattern of the iron. Such a possibility however, is minimised by keeping the iron moving slowly.

If the trouble persists try substituting the paper above the print with a thin card or a sheet of thin metal. An old singleweight-ferrotype plate from which the enamel has been removed will serve the purpose well.

Should you prefer the card or metal to the paper it may be necessary to increase slightly the temperature of the iron.

Don't be in a hurry to inspect the mounted print. When mounting a series of prints, I usually place the previously mounted one under a large sheet of masonite on top of which I proceed with the mounting of the remainder. In that position the mounted print will be kept flat and under pressure while it cools off. The mount then does not

tend to buckle because it receives more heat in the vicinity of the print than on the edges.

When the mount has sufficiently cooled, bend it so that you can inspect both the concave and the convex surfaces of the print with light reflecting from it. Any blisters or lifting of the edges or corners will show readily. If there is any lack of adhesion caused by insufficient heat or insufficient pressure, apply the mounting iron again followed by pressure of the card. As you become experienced you will find that the inspection will reveal a faultless job.

Should you have cause to remove a dry-mounted print from its mount, move the hot iron slowly over the surface in order to melt the shellac. Then carefully lift the print from the mount immediately behind the iron before the shellac has had time to re-set.

Dry-mounted prints are ideal for waxing or doping and the best time for surface treatment is immediately after mounting—a time when the print is free of moisture, and its surface perfectly smooth and free from irregularities that would be emphasised by waxing, polishing, etc. Lay a piece of scrap card along the edges of the print so that the wax or dope does not soil the mount.

Successful dry mounting is not as involved as my detailed description of the process might imply. I have particularly stressed the pit-falls so that they may be avoided.

Experience will help but there is no reason why the initial result should not be a first-class job.

Part II

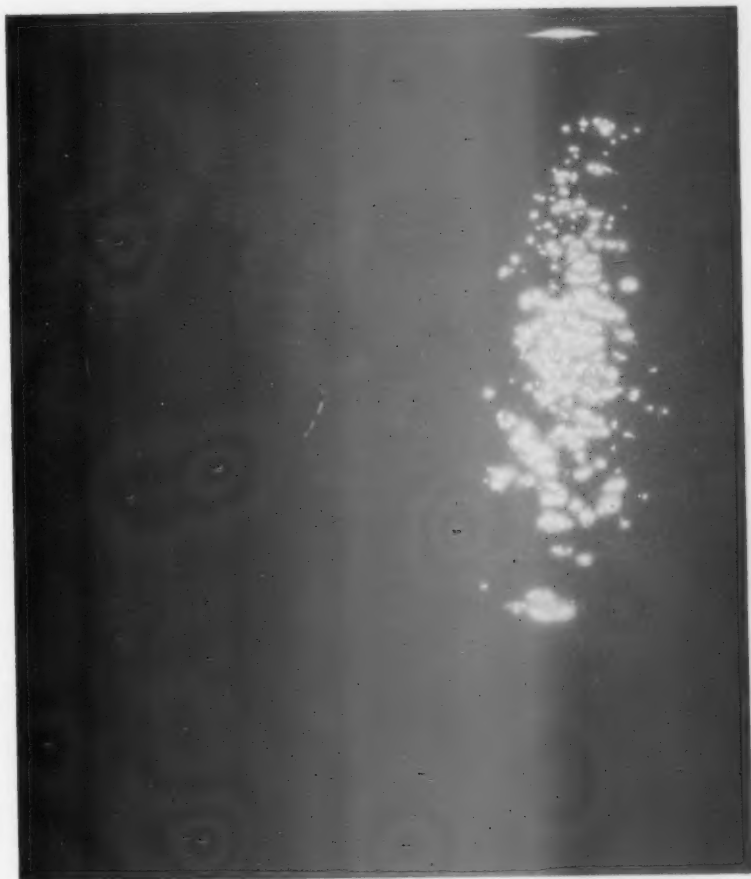
of

"You press the button . . ."

**(The George Eastman
biography)**

will

appear next month

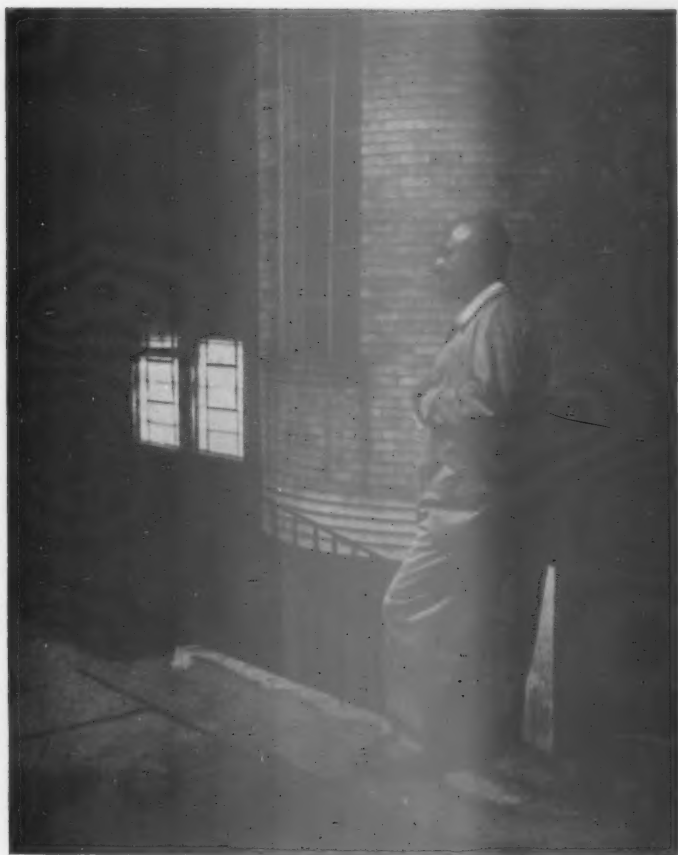


K. J. TESTER: "...and He spake ..."

AN ALBUM OF HUMAN INTEREST

W. S. PRIOR: *Watching and Waiting*





N. OZOLINS: *Notturmo*



B. KOZLOWSKI: *Tension*

R. RITTER: *The Mechanic*



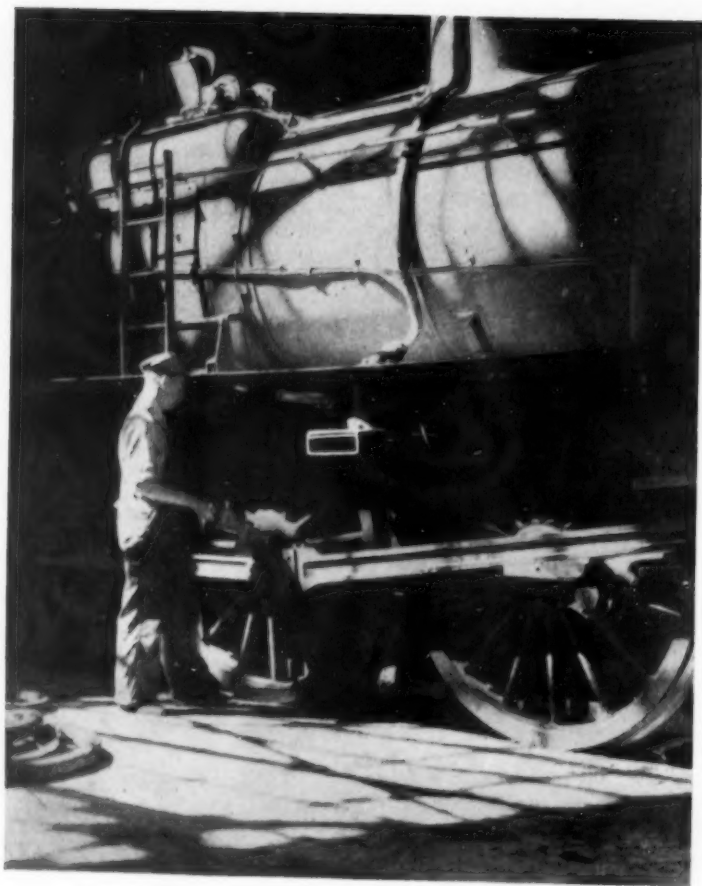
H. C. DEVINE: *Setting the Trap*





H. C. DEVINE: *Drifting and Dreaming*

A. DONEY: *Oiling Up*





ROSEMARY JOHNSON: *Waiting for Trains*

W. A. BAYLY: *Story Teller*





F. R. LAMB: *Workmates*

S. G. APELT: *Watchman's Beat*





A. K. DIETRICH: *Rendezvous*

K. BROWN: *Silhouette*





Telling the new picture- maker

(No. 11)

DOUG. FEATHERSTON: All My Own Work

Props for Snapshots

A well-known studio photographer was asked to give some advice on making pictures of babies and small children. He suggested that one of the most important success secrets is that of giving them something to play with in which they can centre their interest. He termed this object "a natural anchor", because it tends to keep them where you want them while you are making the picture.

In baby pictures a new, different object will keep the subject's interest at a high pitch long enough for you to complete the exposure. With older children you can have the choice between that and thoughtful

concentration, if you choose your props carefully.

When you are taking a photograph of adults, it is not necessary to "anchor" them in one spot; but it is often desirable to relieve their camera shyness and to add to the naturalness of the pose. In this case it is difficult to suggest specific objects that might be used by way of diversion. It all depends upon the interests of the individuals. Your own knowledge of your subject should help you to choose an object that will help him to forget the camera. People are always more relaxed when they are doing something.

Photographs in the Home

Houses are everywhere, but we have only one home. It may be the sheet anchor around which our life is centred, but just because we value it we take it for granted.

If the most skilled photographer took a series of pictures for us showing every detail within its walls in a form that might be considered technically excellent, it might serve as an efficient record, but it would illustrate our house, not our home. It would be analogous to the picture postcard of a well-known beauty spot in comparison with a similar picture taken by ourselves which included some personal association. For this reason, the subject is essentially a personal one, and it matters very little if the setting is a country mansion, or a small house in the suburbs. There are pictures of personal value all the year round, but particularly during

By **BERNARD ALFIERI***

the dull winter months we must become conscious of the atmosphere of "home".

Most of us are camera-shy. The camera may be an old friend but we have to break the ice before we can really use it intimately. Once having made a start, even if the pictures are a bit posed, there is untold pleasure in store. It is also a subject that will require ingenuity, and will often tax our photographic knowledge.

At the very commencement it is obvious that our impression of a room will be one of light and shade. The familiar streaks of daylight, and well-known patches of shadow. If they were not there, and in their absence the

*From the *Amateur Photographer*.



D. McDERMANT
FedUp

Mother or sister might be induced to pose for a study such as this. Here is a case where the background objects provide "atmosphere" for a really story-telling subject.



K. CARTER: Play Has Been Abandoned

This theme has been used time and again, but its human appeal never fails to please, provided the idea is convincingly executed.

K. H. WESTGATE

Concerto for Two

All preparations should be completed beforehand so that the spontaneity of a pose can be captured before your models become tired.



room were photographed with the flat lighting associated with flashlight, the atmosphere would be missing even if photographic quality had taken its place.

The environment is only the setting, yet to fail at this stage would be to miss everything. For this reason it is worth a little thought at this early stage.

The lighting effect of any interior is very directional. A room screened from soft general lighting will form a dull canvas upon which the bright light from a window or door will brilliantly outline the shape of any objects that may come within the illumination. Technically, it will mean that two widely different scales of tones are present. Within the most brilliant patches of light there may be several distinct tone values. The middle tones are largely missing, and then at the other end of the scale there may be a long range of distinct tones in the dull portions. The human eye has a very long scale of tone values, and we can appreciate the tonal separation at both ends of the scale. The tones will be compressed when reproduced photographically and viewed by transmitted light as a transparency. When we see the

result by reflected light, as we do with a photographic print, the tonal scale is again shortened.

In practice this might mean that to photograph the detail near a window or door we might require an exposure of, say, 1/100th sec. at a given lens stop. In the shadow part of the room at the same camera setting, an exposure of several seconds might be indicated. Even allowing for the great latitude of modern fast films we cannot hope to include both light values on the same negative. We cannot reduce the brilliance of the brightest parts; but we can increase the light in the dark portions. For this reason, it is often necessary to employ a flat general lighting in order to produce the impression that would be received by the eye without any additional lighting. To overdo the general flat lighting will be to miss the atmosphere; to under-estimate the degree of tonal contrast will be to obtain a hard, uninteresting result, where the shadows will be literally black on the finished print, and all the detail in the bright parts will vanish into a nebulous patch of white. Technically, we shall produce photographic halation, and probably also



N. OZOLINS
Nocturnal Design

Pictures like this depend on two things—an artistic sense and technical skill. Both of these can be acquired.

K. L. ASTON
Kitchen Sink



Who would think of including the kitchen sink? But even it can be interesting if the lighting is right.

notice optical troubles in the form of lens flare, or bright rings, or patches, in the dark portions.

The atmosphere of a room is often familiar by artificial light, from the usual lighting fixtures, or the fireplace. In such cases there are hard shadows, but a straight photograph will not be capable of rendering the full scale of tones as seen by the eye, and again a degree of artificiality must be introduced to produce the same effect.

In order to shorten exposure, we may substitute a strong photoflood for the usual subdued light near to the camera to lighten the shadow portions.

Where figures are to be included, the more time taken in preparations immediately before making the exposure, the less spontaneity. Any general lighting preparations should be made well in advance. Photographs of the "candid" variety are often of exceptional value, although there is still fun in posing our subjects providing the arranging consists of leaving our victims to pose themselves. To arrange the general position of a figure is one thing, but to move arms or legs, turn heads, or suggest awkward positions, is quite another. Even if the composition of the picture is better, it will have little personal value. The same applies to the

household goods. We have lived with the old pewter pot where it always stands—if we move it about to help our composition, we may improve the photograph technically, but it will not be a photograph of the subject as we know it. This does not mean that we cannot cheat. Just move it up a bit, but whatever we move let the change be as small as possible.

A wide-angle lens is essential if we are to photograph interiors as a whole, but our associations are usually concerned with nooks and corners. Also, many of the exposures will be comparatively long ones employing a reasonably small lens stop. For this reason there is subject matter for almost any camera, from the old stand (or so-called field type) to the modern precision miniature. Each has its place, and much can be done with either. Modern large aperture lenses have a special application in the home, but a less expensive lens with a small stop, as fitted to a cheap camera, will still be of service. In many cases a rigid tripod is very helpful, but even in the absence of this accessory, a camera can be held against a wall, or rested upon a piece of furniture. Surely few subjects offer greater scope with less apparatus, or present more opportunities to the enthusiast who is well equipped and is prepared to make the most of an unlimited field.

Space in Your Pictures

Although modern photography has a tendency to be minutely detailed and realistic no one can convincingly disclaim that spaciousness, with its call upon imagination, is a factor of vital importance in the making of pictures, especially those pictures which give lasting pleasure. To be spacious a picture must, as a rule, have been produced with noticeable breadth of treatment. This follows the precept that large areas of simple tone are more spacious than a variety of detail or broken tone which suggests something more intimate and confined.

The term, breadth, is often very loosely used by photographers who dwell frequently upon the necessity of it without explaining what it means. It is no exaggeration to say that in too many instances breadth is confused with vacancy. Simplification is certainly unifying but not when it results in loss of details. Masses which result from right harmony and relations of details can be magnificently impressive but on the other hand, masses which result from the eclipse of details are decidedly unsatisfactory and unpleasant.

Many photographers hold the opinion that in truly representing space, *differential focusing* plays the most important part. They work on the conception that the foreground should be sharp and that as objects get farther away from the camera their definition should become more and more indistinct. From the factual side, we cannot quarrel with this, except that it should be remembered that we can place an object as close to our eye as we like and there will always be something in it which we cannot see.

The eye, like any other lens, must have its focus altered in order to convey a distinct image of objects at different distances. It is totally impossible to see distinctly at the same moment two objects when one is much further off than the other. It is not because of the intervention of air or mist that objects at unequal distances cannot be seen altogether but because of the imposs-

By H. W. HONESS LEE*

ibility of the rays which proceed from both to converge to the same focus. The whole impression, either of one or the other, must necessarily be confused, indistinct and, in a large measure, inadequate. Rembrandt and Velasquez were the first to make use of this optical phenomenon.

Truthful to Nature

In a real landscape we can, with facility and clearness, see the whole of what can be called the middle distance and distance together. But while we do so we can see nothing in the foreground beyond a vague and indistinct arrangement of lines and colours. If, on the contrary, we look at any foreground object, so as to receive a distinct impression of it, the distance and middle distance become all disorder and mystery. It follows, therefore, that if in a picture the foreground is shown sharply, a less sharply defined object gives one the impression that it is farther away. In other words, a sense of space is created. Not only that, a truthfulness to nature is achieved. As Ruskin said, "If our foreground is anything, our distance must be nothing, and *vice versa*, for if we represent our near and distant objects as giving both at once that distinct image to the eye, which we receive in nature from each, when we look at them separately, we violate one of the most essential principles of nature. We represent that as seen *at once* which can only be seen by *two separate acts of seeing* and tell a falsehood as gross as if we had represented four sides of a cubic object visible together."

Therein lies the weakness of the record type of photograph which strives to create the greatest possible interest by showing clearly at one and the same time all the various objects within the field covered by the lens. For the purpose of cataloguing the items, it is well and good. For the purpose of making a picture, all-over sharpness must

*From *American Photography*

H. CLEVELAND
Smoky River

A wide foreground with good leading lines gives an impression here of intervening distance between the observer and the ships.



B. H. SHERRINGHAM
Dawn

A succession of horizontal lines help to lead the eye into the distance, where we find the principal interest of the rising sun.

result in a disjointed total effect which will react unfavourably on any pictorial expression.

Before leaving this question of definition in the various planes of the picture, it should perhaps be mentioned that pictorial requirements do not always call for the foreground to be sharper than more distant planes. The governing factor is the position in the picture of the main interest. It is possible to express immediate proximity to the spectator without giving anything like completeness to the form of the near objects. This is not done by slurred or soft line but by what we might call a decisive imperfection or a firm but partial assertion of form which the eye feels indeed to be close at hand and from which it is driven away of necessity to those parts of the distance upon which it is intended to repose. By making the eye travel quickly from the foreground and forcing it to dwell upon the distance a great impression of space and size can be given. In these instances the picture would have lost both in space and grandeur if the foreground were laboured and overburdened with detail.

Do Not Destroy . . .

We must not, however, overlook the thought that selective or differential focusing in photography, by which one plane is rendered critically sharp and all others in varying degrees of softness, can, when overdone, defeat its own object from the point of view of perspective. The softening of the more distant planes certainly helps to throw them back but the resulting lack of modeling in those planes may destroy their appearance of roundness and adversely affect the aerial perspective of the composition as a whole.

Let us now turn our attention to *tone values* which also play an important part in the true representation of space. It is contended that the farther an object is from the lens, the more massed the incidents become. In the same way, the farther an object is from the lens, the lighter in tone it becomes in relation to a similar tone nearer at hand. A picture possessing a good range of tone from dark to light usually has good aerial perspective and possession of the latter must presuppose a feeling of spaciousness.



K. MUSGRAVE
Winter

In this example use has been made of differential tones to convey the idea of depth.

L. S. MEARS

Hilltop

This is a reversal of customary practice where distant tones are lighter than those of the foreground. A feeling of spaciousness is here, nevertheless.



Intensity Is Important

Aerial perspective is essentially the expression of space and requires that objects should be detached from each other by degrees of intensity in proportion to their distance without requiring that the difference between the farthest and nearest should be in its positive quantity the same that nature reveals to the eye. It will have been noticed in many a picture that a heavy tone in the foreground sets off the scene.

Separate Planes

As *aerial perspective* means the proper separation of the planes represented, it is therefore used to denote the idea of distance. It fundamentally depends upon the obstructive or dispersive influence of the minute particles in the atmosphere. Every advantage should be taken of conditions which create the impression of aerial perspective—conditions such as we find on a misty day or which, to some extent, we introduce when we photograph against the light. The result is the introduction of a sort of sun haze which

acts as the agent in accomplishing the vital differentiation of planes. By this atmosphere the gradual suppression of detail and the diminution of tone value create the illusion of depth.

From what has been said, it might be thought that if we want truly to represent space we should confine our subjects to expansive scenes. True, infinite space can be suggested in that way and many attractive pictures can be secured by choosing a comparatively quiet stretch of heath combined with a vigorous and sweeping stretch of clouds above it. The spaciousness here is not so much a matter of contour or relief as a firm feeling which the observer gets in being *en plein air*. But any method of working which ties landscape photographers down to the selection of low horizons coupled with the inclusion of strong skies obviously cannot be recommended. That would be seeking space too literally.

In Chinese Art . . .

The expansive type of landscape is a

strong feature of Chinese art. Chiang Yee in *The Chinese Eye* said: "There is one fact we should notice. We find that Chinese artists prefer to paint vast expanses. Very seldom do we meet interiors or scenes close to the observer's eye. The usual explanation is that power is one of the qualities chiefly admired by us and that the great strength of nature can best be represented by far stretches of water and huge mountain ranges. But it may also be true that the artist loves to feel his own controlling hand touching the contents of the universe." This approach to art is certainly interesting and may sound somewhat strange to us. But it is some such propelling inner force as this that is the source of inspiration of all great art.

It might be gathered from the approach which gives emphasis to big scenes that it is not feasible to represent space in, say, portraits made by the camera or, for that matter, made by any means. But although spaciousness is of necessity very limited in this type of work, it is nevertheless desirable to obtain the maximum suggestion of space otherwise that solidity and plasticity of successful portraiture will not be achieved.

Important factors here are the placing of the figure against the background (the relative position making considerable difference) and the lighting which should normally be made to give relief to the essential features of the model. The roundness and solidity of a head or figure when obtained is quite sufficient to create a feeling of space. The limit may be narrow—and no one would expect to find infinite space depicted in a portrait or figure study—but it can be quite satisfying to one's sense of the spatial and that is what matters.

The secret of spaciousness is the right tone and the right definition in the right place. The only true way of getting satisfying tones from the highest light to the deepest shade is to make every degree of shade indicative of a separate degree of distance, giving each step of approach not the exact difference in pitch which it would have in nature, but a difference bearing the same proportion to that which the sum of possible shade bears to the sum of nature's shade. Some thought might profitably be given to the placing of the lights against the darks, a scheme of arrangement so ably exploited by the English watercolour

artist, John Sell Cotman. When objects are shown to stand out in bold relief against each other, the distance between them is shown to good advantage. The point to be kept in mind, every day and always, is that the expression of space and size is dependent upon "obscurity united with or rather resultant from exceeding fullness." Space and size alike are destroyed by vacancy which affords no measure of space and by distinctness (all-over sharpness) which gives a false measure of space.

Catch Prevailing Mood

It would be well, perhaps, to end this with a mention of spaciousness of a different kind, i.e., spaciousness of conception. Thoughts in this direction would require an article to themselves and it must suffice here just to plant a seed in the minds of readers. It is therefore suggested that photographers must grasp the fundamentals of the scenes or people they portray and not occupy themselves (as they tend to do) with small details when the all-pervading mood and feeling are the things that really count in the long run.

We must agree that "when photography is solely the work of the sun and the camera, finished off by the operation of certain chemical laws, it can by no possibility be art." We must also agree that it is not until the individual is in control of the operation throughout, insisting on the attainment of his deal and preventing any appearances he does not desire, that his medium holds the possibility of producing a work of art. Inspiration is the emotion inciting the artist to create. When his emotions are fully expressed, he and the person who looks at the result are potentially *en rapport*. This spaciousness of conception has immense bearing on the creative activity of the artist. It brings us right up against self-expression, in which he seeks to externalize his vision, putting, as we say, his whole self into his work and putting in nothing which is not the outcome of his own soul's striving.

This, however, is entering into a different subject from the one which we started to consider. We must not lose sight of the great importance in picture-making of obtaining true representation of space, nor must we do anything that in any way might destroy this objective.

Notes from the Magazines

IS THERE SOMETHING WRONG?

By M. O. Dell (Fellow)

(Conclusion)

There ought to be no need to dwell over that pitfall, I mean the assumption that the more perfect the copy the better the picture. We need only look at what is admired and recognised as great art in the work of etchers, painters, or sculptors, to see that truth to nature is not the test—truth to the copper and the needle, truth to the brush and the paint, truth to stone, truth to photograph, but not “truth to nature,” if by truth to nature you mean an exact copy of the facts of nature.

Another pitfall on our side of the road is the assumption, better the subject, better the picture. I think it was Mr. Percy Harris who threatened to produce a pictorial photograph which should be the end of pictorial photography. It was to include a swan and a waterfall, a snow-capped mountain in the distance, a big cumulus cloud and a solitary tree leaning into the picture, a sunset going on in the background, a nude figure in the foreground, and a stag if he could catch one. It would be, only too literally, the last word: when that picture had been exhibited there would be no more to be said. That picture would be ridiculous because it would reduce to the absurdity that it is—the assumption “better the subject, better the picture.”

Neither a perfect subject, nor a precise copy, nor an exhibition of skill in copying, nor an exhibition of skill in juggling with our tools will give us what we want. If the source of the emotional stir which we seek is not there, where is it? As C. E. Montague says of great literature, “in virtue of what do these intrinsically plain arrangements of quite common words carry the germs of a rare and noble fever of the soul from a person long dead to persons living in another age and perhaps at the other end of the world?”

No one can do more than speak for himself and no one can do more than circle around the subject like a man with a divining rod and say “somewhere here a treasure lies buried, go you and dig for it.” It may be that the digging itself is the reward. Like the man who dug for a pot of gold under the apple tree, we may find no pot of gold, but the digging may give a richer return in other sort of harvest; since feeling is the source and spring of effort, the effort itself may leave clues by which the emotion may be recalled.

To come up to the surface again, speaking for myself and, as I say, superficially, it seems there are three aspects of a picture which tend to stir me. There is subject matter, remember again not the facts but the interpretation, not the pretty or conventionally beautiful, the stags, the swans and the snow-capped mountains, but the subject's emotional background of associated ideas, what Ruskin calls the lower and the higher picturesque, the “parasitic sublimity” of the cottage roof echoing the form of peak and crag or the nobler imitation of Calais Old Church, standing foursquare to all the winds, battered by shocks of storm and war, echoing the sublimity of the courage

and endurance of men. In that way subject does count.

But it seems that there is more than choice of subject. Take Keighley's pictures; whether his subject were people in a boat at Whitby, or the cliffs at Cheddar, or a village in the Apennines, or a Greek Temple, or the Sphinx, my own emotional reaction was broadly the same. Whatever the subject, the mood was the mood of one of Keighley's pictures. The same man will find the same emotional stir in different subjects. Conversely, a different man will find a different emotional stir in the same subject. Can you imagine the same buildings painted by Canaletto and John Piper? If your imagination can achieve the vision of the two pictures, can you further imagine that your emotional reaction could be the same to each (except perchance it might be “I wouldn't give tuppence for either of them”)? Similar subjects treated in different technical manners call up different moods. And again, another worker, frankly imitating Keighley's technical manner, in so far as he gets anything at all, does get something vaguely resembling the Keighley mood.

The background of emotional ideas called up by the subject matter contributes a lot, but, if the same man using the same technique can call the same mood from almost any subject, and, if another man using a similar technique can call up a similar mood, and, if, from the same subject, different men using different techniques can call up different moods, it seems that the technical method also has something to do with it.

Still speaking for myself, there seem to be two aspects of the method of representing subjects which specially influence my emotional response. In me the character and rendering of the outlines and textures affect the mood, the difference between “ten-eight contact quality” and soft focus, or between the rendering given by gum or bromoil and the rendering you get, like Keighley, by re-photographing a ten-eight transparency, or, like the other man, by re-photographing a twelve-ten print. Still more the handling of the scale of tones tends to move me. Look how the pavement artist tries to play upon our feelings by mucking up his scale of tones! He does it crudely. Higher up, how much of the appeal of Judge's postcards lay in the skill with which he used a scale of tones very different from the scale commonly used in viewing photographs. The old-fashioned folk who stirred Mr. Mason, and me, commonly worked in one or other of two methods. Either one made an enlarged print and worked it up with process white and process black (like Charles Job), or with blacklead and blackboard chalk (which I used), and then re-photographed it; or one made a transparency and from it an enlarged negative on bromide paper; the enlarged negative came out soft in contrast and the highlights were built up with blacklead (this was Mrs. Keene's method). Anyone who has ever made a duplicate negative will know that, quite apart from the process white and blacklead, in any work done in either of these ways there will certainly be big departures from scientific truth of tone.

As for outline, by chiffon and bolting silk, by soft focus, by bromoil and gum, have not pictorial photographers constantly been trying to broaden and simplify detail and change the character of their outlines?

As photographers, tied to our machines, it is unfortunate for us that the subject should play any part, because we can do nothing about subject matter except leave out, or refrain from taking, those parts of the world about us which we do not like. The painters with their inability to put down anything but what interests them, and then only when they have

devised a convention for doing it, and with their facility in altering and rearranging, have built up through centuries a tremendous bias in favour of the perfect subject and the balanced composition. It may be that the contribution which photography has to make to art will be to break down that bias. Some of the painters, too, are trying to break it down.

If we are unfortunate about subject matter, we are fortunate to find that texture and outline contribute, because many different characters of outline and texture are possible within the strictest limits of the photographic process; for all their efforts, no painter has yet succeeded in painting anything out of focus.

We are fortunate, specially fortunate, that tone-rendering should be so powerful a tool. The photographic process is tone-rendering. If any student of densitometry has wandered into this meeting by mistake, I feel sure he will not contradict me when I say that scientific truth of tone is not the only result which photography offers us. Nevertheless, the raw beginner in photography may get tone-rendering which a man working by hand may take years of study to achieve; we start almost where the other fellow leaves off and can go on from there.

What conclusions do I draw from all this? I am not going to draw conclusions because neat conclusions suggest something neatly concluded, solid, and permanent; whereas life, the universe, existence, is a fluid thing. All existence is a state of change, and moreover a few neat conclusions make it easier for all those lazy people to sit back and say nothing—think nothing. However, some ideas, if that is the word, do begin to appear. Mr. Tasker, in a Renwick Memorial Lecture, said "there is danger that fool-proof, push-button controls may make it easy to ignore the fundamental physics involved . . . and this may result in a gradually lowering of the standard of ability required, and have an adverse effect on the quality of other aspects of the radiographic work (he was writing of radiographic work) for which no fool-proof control has been devised." We have been developing fool-proof push-button controls. Have we ignored fundamentals? Has there been among us a lowering of the standard of ability with a resulting adverse effect upon the quality of those aspects of our work for which there can be no fool-proof controls? We have done right to listen to what the technician can tell us about how our machinery works, but we have gone much too far when we have invited him to dictate to us what we should aim at. How should he know about that?

Though we should be foolish to choose bad subjects, the picture is the thing; the man who cannot make a picture out of dustbin lids is not likely to make much of woolly sheep and snow-capped mountains. There are no perfect subjects in nature, and it is, therefore, unfortunate that we have tied ourselves to a copying machine and can only copy imperfect subjects. On the other hand, seeing that we are tied to copying subjects, it is fortunate that there are other ways of expressing feeling and that the copy of the perfect subject is not what we want.

Effort and choice are bound up with feeling; if we are to stir feeling, we must do it by handing on the flame of our own effort and choice. Since we have so little choice in subject, we are foolish not to keep all the choice we can in method. In tone and texture we can choose and control within photography. The present glorification of one technical method (and that a technique dictated by the lens-maker and the emulsion chemist, a technique which has no relation to any pictorial aim) is a disaster to photography.

It was Mr. Gaunt who likened modern art to a limpet without a rock. To return to the comparison

with which I began, between the photographic exhibition and the Embankment Gardens; all those young things trying so hard to be artists may seem to float in the blue water of an aesthetic philosophy which cannot be plumbed to any opaque bottom of fact. Perhaps the pictorial photographers deal plentifully in facts, facts about gamma, facts about characteristic curves, facts about grain, facts about subject matter. If modern painting is like a limpet without a rock, is modern pictorial photography rather like a rock without a limpet, plenty of hard rock of fact, but no live thing upon it? I don't know. I put my title as a question. Some people may say that pictorial photography is quite all right, all we need is to keep on repeating "every day and in every way it is better and better and better" and soon it will be. But I think the patient is sick. I have described some of the symptoms and I think they are not symptoms of health.

I offer no clear diagnosis, the time has come to call in another practitioner and get a second opinion.

Is there a doctor in the house?

FASTER THAN LIGHT

By Leonard G. Rule

(Press Release from U.K. Information Office)

Scientists in Britain have broken through a new barrier—if barrier it can be called. They have built a camera which works so fast that it can catch light as it moves at 186,000 miles (299,282 kilometres) per second.

The camera was developed by Britain's Department of Atomic Energy, and it is now in use for photographing explosions. These explosions are very small—just laboratory "pops"—but through them the behaviour of larger explosions can be studied. The camera captures light as it moves across a distance of six yards (five metres).

Think for a moment of all the things which happen "in a flash". The movement of the flash across the points of a sparking plug in a motor-car engine, the travel of the flash of a short-circuit on high tension cables, a flash of lightning, and all kinds of other phenomena which we have accepted in times past just because they happen too quickly for us to do anything more.

With this new camera all these phenomena can be investigated. We can find out why some sorts of sparking-plug work better than others; we can better understand the weaknesses of some kinds of insulation on electrical cables; we can probe deeper into the mysteries of lightning and other things which have so far baffled scientists—and ordinary human beings—by their sheer speed. Clearly then, the masses of people throughout the world are going to benefit, sooner or later, from this device which atomic scientists have designed.

It was from the desire of physicists to know exactly what happened when they released the forces of nuclear energy in explosions that the new camera sprang. In their first efforts they followed, to some extent, the pattern of slow-motion cameras, which are, of course, anything but slow in motion. Such cameras work so fast that they slow down the movement which they are photographing.

The basis of all this high-speed work is the Kerr cell, invented in Britain at about the beginning of this century by a Scots clergyman named Kerr. Out of his work has grown Kerr cell cameras which reached

speeds of exposure and rotation far higher than anything known before.

Some years elapsed before the Kerr cell cameras emerged as practical instruments, but they have now reached speeds of 250,000 revolutions per minute, and an exposure time of one-tenth of one-millionth of a second. It was cameras of this kind which were used to photograph Britain's two atomic bomb explosions. But still the cameras were not fast enough to meet the needs of the scientists whose ambition it was to watch light, as it were, on the move. They wanted to see the flash of an explosion as it spread.

The Kerr cell camera had been improved by adding to them a ring of lenses which helped to avoid the "streak" effect noticeable in most high speed camera work. This ring of lenses made it possible to arrest for a minute fraction of a second the light which was focused on them, so securing a relatively stable image on 40 frames of film.

It seemed that with this development no further progress could be on those lines—at any rate, for the time being—and so the scientists turned their minds back to the older form of camera. In their newest effort they have produced what is virtually a box camera, which exposes only one frame of film. But they have managed to speed up the exposure time for that one frame so that it is five times as fast as their previous best. They have reached the incredible speed of exposure of one-fiftieth of one-millionth of a second. The users can arrange a whole series of explosions, or flashes, and photograph the phenomenon a bit at a time, thus getting a whole series of pictures covering the entire life of the explosion, or flash.

One of the scientists who has been engaged in this work said: "It seems that we may have reached the ceiling now for speed. But the strange thing is that sometimes in research work the ceiling seems to lift a little higher. Perhaps we shall get faster pictures yet."

"THE DANGERS OF PHOTOGRAPHY"

County Life, Feb. 11th., 1954

Sir,—I feel sure that those who read Mr. Elmhirst's interesting article on early Victorian photographs will be amused by a letter which appeared in a newspaper of the period during which these early photographs were taken.

It reads: "Sir,—I beg to bring to your notice the serious harm likely to come from the increasing popularity of photography. Since Mr. Talbot and M. Daguerre perfected their processes for fixing a living image on paper a few years ago, there has been an alarming increase in the popularity of this unnatural pastime. The stage has now been reached when permanent damage is likely to be inflicted not only on painting, engraving, and the arts in general, but upon industry, manners, and the home itself.

"Already, I am informed, the fascinations of the photograph album have had their effects on the thousands of children who would be better employed in pit or mill; already the reputations of Landseer, Turner, and even Martin and Westall are believed to be suffering; and I can myself vouch unhappily from my own family circle that idleness and vanity are encouraged by the constant posing for portraits, and the subsequent poring over them in unhealthy crouching attitudes. This day, alas, I have been obliged to call five of my daughters before me for reproof. A smaller point, Sir, but one to be remembered, is that the Great Exhibition to be held in Hyde

Park this year is likely to suffer if photographic reproductions of its features are distributed wholesale.

"I beg to subscribe myself, Sir your obedient servant, Patrick Lawrence, Old Vicarage, Shinfield, Berkshire, Jan. 9th, 1851."

I have this cutting before me as I write, otherwise it would, in these changed times, seem incredible.—

Clifford Jarvis, Caddenham Rectory, Ipswich, Suffolk.

WATCH THAT SAFELIGHT!

Such a warning applies to all light sensitive materials, but the following notes apply specifically to the handling of fast enlarging papers.

There is no such thing as a "safe" light for any photographic paper—a safelight is only safe when it transmits a certain colour of light, and then *only safe for a certain period of time*—a period which becomes shorter the longer the safelight screen is in use.

As far as the user is concerned, the period of time for which an enlarging paper can be exposed to a safelight depends on the speed of the paper—the faster the paper, the shorter the time allowed. Kodak Bromide papers, in all surfaces, are high-speed enlarging papers, and their safelight safety is limited by their speed; therefore, they must not be left about indiscriminately in the darkroom light. Unfortunately, the effect of over-exposure to a safelight is insidious and may deceive even an experienced observer, because a test sheet of paper can be exposed beyond the "safe" limit under a safelight; developed; and show no apparent effect. But print a negative on that safelight-exposed sheet and see what happens! The print sparkle has gone, the print is degraded; the excessive safelight exposure *plus* the enlarger exposure has caused developable grains to be formed in the highlights and although the borders will be clean, the print white will be cloudy.

As the safelight screen ages, it becomes less safe, and again the effect is insidious, as the screen will probably appear to the eye, just the same as a new one. As the screen life varies with the user's conditions no definite time can be given, but a six-monthly or yearly check is strongly advised.

The above does not mean that fast papers are unsafe, it only means that the manufacturer usually knows the product best, and the safelight recommendations given by the manufacturer for any product should be followed carefully. Ample working light is provided for when using Kodak Bromide Papers for safelights, but they do not cater for unlimited exposure in that light, so remember to check your safelight at regular intervals.

A safelight can be tested as follows:

Turn off all safelights and make a normal enlargement on Kodak Bromide Paper. Cover the exposed sheet and turn on the safelights. Then move the paper to a location near the developing tray. Leave one-half of the paper covered, and progressively expose the other half of the safelights under average working conditions for two minutes, one minute and 30 seconds. Develop the print and compare the two halves. The high-lights can be degraded by less fogging exposure than that which will cause fog in the margins. If the highlights in the safelight-exposed half are degraded, check the condition of the safelights, their distance from the working surface, and the lamp wattage.

The safety tests carried out on Kodak materials are based on the use of a 15-watt bulb used at three feet distance between the safelight bulb and the dry sensitised material.

Kodak Safelight OA-yellow amber, should be used for Kodak Bromide and Bromesko papers.

Review of July Portfolio

To my way of thinking the July album (of *Floral*, *Decorative*, and *Still-Life* subjects) presented a most delightful collection of reproductions. We commence with J.D.'s "Accent on Iris". In this aptly titled photograph the group of blooms is, by the suitable lighting, excellently thrown out against the dark ground; at the same time the technical procedure has been such as to preserve that delicate tonal beauty which is ever such a feature of the iris. The general V-shaped arrangement suits the flowers admirably. Also note that closely packed bundle of stalks jutting up to the left and how it possesses just sufficient tone to set off the lighter tones of the blooms to the right. A degree of additional interest is developed by the scattered nature of the light on the latter with the light falling only upon the complete bloom—the one that should be so lighted.

A point of home interest is the fact that, in respect of most of the floral offerings, they are very well arranged quite apart from the family aspect of room decoration. Thus in E.F.S.'s "Table Decoration" I particularly like the general upward feeling wherein the blooms rise in a graduated line between the darker-toned berries and so take us to the lace-like leaves at the top. The definite cutting at the ends of those outspread sprays was a good move helping to keep our attention inwards to the main feature. It will also be noticed here that the bowl containing the decorative material is kept mainly as a minor detail and one that does not draw attention from the main subject matter.

On the other hand when we come to J.B.'s "Fish and Gladioli" we find that the container has been utilised in quite a different way—here the quaint fish image is established as practically the main feature. Not a great deal can be said regarding this picture for it might be said to explain itself. The lighting was wisely kept in a low key—one that has preserved the delicate charm of the blooms. A point of interest is the obvious placing of the lone flower at the tail of the "fish"; it was as though the general decorative flow was only momentarily interrupted by the presence of the vase. Altogether it is a charming print.

G.E.H.'s "Pear Blossom" is an appealing study—one that reminds us how well photography can preserve the impression of these exquisite yet fugitive blossoms. Whilst not in any way wishing to detract from the praise due to the print, it is the type of subject that needed very little thought or planning for success—you just find your blossoming tree and quickly bring home the spray for photography before its charms have time to fade.

As I look at R.R.'s "The Crazy Vase" I observe a print (and an arrangement) that leaves me with nothing but a feeling of genuine appreciation of what one might call "all round satisfaction". An important element in its success is that background tone—it could not well be either lighter or darker in its tone. The fine magnolia blooms are of the type that just ask to be employed photographically while the vase plays its part to perfection, and, of course, that sharply bisected bloom at the base could not have been better dealt with. I doubt whether much planned arranging was involved in this picture; the strange part about it is the surprising manner in which that single branch has obliged the photographer by constructing itself so decoratively and with such a pleasant diagonal

By KARRADJI

movement. Finally—would it not have been delightful to have seen it as a colour transparency?

Turning to page 416—how often have I looked at and admired the fine crinkly structure of fresh "Spinach Leaves"—and yet given no thought to them as suitable subject matter for the camera in the way that G.W.G. has. The white centre stalk was, I imagine, the deciding factor in the arrangement and it was a wise thought on the part of the photographer to drape its lower portion just sufficiently to relieve any overmuch highlight starkness. Apart from the good corner-to-corner diagonal movement, much of the subject's success is due to the textural interest (good cross lighting) and to the close trimming, both of which have enhanced the decorative feeling.

Coming to E.B.'s "Manifold are thy works" the point that intrigues me is the magnificent technical handling of those seeds shown in all their fluffy airiness. Beyond that, so much thought has been put into the arrangement as almost to defy description. See how the sharp hard notes provided by the empty husks and their shadows, all rightly kept to the one side, give full play to the lightness of everything else. In this instance the overdark background provides a completely satisfying relief to the liveliness of the remainder. I was sorry to learn that the photographer is on her way home to England; perhaps she will find time to send us some decorative studies from "Home".

J.B.'s "White Roses" while technically excellent does not share the decorative appeal of her predecessor on a previous page. The trouble is the very squat nature of the arrangement that did not give any scope for composition—and as you know that is always the aspect which appeals to me the most.

Looking at I.H.C.'s "Camellia" I found it interesting to compare his version with a somewhat similar arrangement (by R.R.) which has already been discussed. Apart from the lateral reversal we have a very similar line of approach—but with important differences. In the second print the heaviness of the leaves demanded the full rather than partial inclusion of the bloom at the base and also another full bloom to be in evidence further up the stem in order that desirable continuity might be retained. In that continuity the two highlights on the vase play their part and so do the unopened buds at the end of the spray. Further relief is provided by the louvred type of treatment for the background while the composition is also greatly assisted by the central downward line and by the light lines along the table. It is the slight feeling of sharpness that tends to help convey the feeling of the "slumbrous heaviness"; if I may be permitted to use those words, of camellia leaves when seen in the mass.

On turning forward to page 420—the surprising fact was once again brought to my notice of how successfully, on so many occasions, do the leaves seem 'just right' for their respective blooms—they seem to be planned just for those particular blooms with a view to enhancing them. To come to the point I cannot imagine any leaf shape that would have better suited the lilies so well portrayed in D.N.D.'s "Heralds of

Spring". The strong overhead light was well decided upon for it fully underlines the sturdy formation of these blooms while the varied grouping gives us a good idea of their formation as observed from every angle. Another point which I like is the way in which the leaves and stems are allowed quietly to become lost in the darkness of the base rather than to run definitely into the hard line of the base.

S.H.L.'s normal technical excellence is well to the fore in his "Decoration". These leaves with their graceful construction and dual colour markings are very photogenic and in this presentation just sufficient has been included to make the composition perfect. My only other comment on this point relates to that over-strong curving leaf at the centre bottom—this catches the eye far too readily. A slight trim from the foot would reduce its 'pull' and do no harm to the general arrangement.

In R.E.S.'s "Gone are the Days . . ." the points of interest are the unposed appearance and the textural interpretation—that is, apart from the author's enterprise in observing the photographic possibilities of a subject that many would pass by. His exposure time was well handled and allowed for detail in the shadows at the same time coping with the well-portrayed patches of light in the background. There is nothing to prevent the eye wandering at will all over the arrangement without hindrance; at the same time there is a definite composition—I like the way the line enters the frame at centre left, winds around from jar to jar, and eventually retreats throughout the highlight aperture previously referred to.

Much of that which I have said concerning the previous print would apply with equal force to M.J.'s "Forgotten Corner". The written title is pictorially well conveyed. Observe the important role played by the two strong dark rectangular bars and also the way in which correct technique has preserved all the tonal values—nothing "jumps" as each element fills its predetermined purpose. Above all, I like that length of frayed rope and the manner in which it has provided that desirable soft note to offset the hard edges to be seen everywhere else.

R.R.'s "Swedish Glass" is delightfully photographed although I must say that the interpretation of fancy glassware is slowly but surely approaching 'saturation point', the more so as it is so difficult to obtain new arrangements and lighting treatments. By way of variation I would suggest that the photographer try this grouping again, including only portion of the tall glass and, instead, taking in the reflections, even to the extent of taking in the full reflected image of the centre glass.

In P.A.'s "Things Feminine" we have a study that is truly feminine. The articles portrayed are articles which a woman knows well and the material selected as a background is exactly what a woman would choose. I like the placing very much here, especially the way in which the comb is neatly 'woven' between the two handles while the overall high tone is also helpful in underlining the 'accent on femininity'.

J.R.H.'s "Staff of Life" is an interesting print mainly from the point of view of textures. The various elements have been well placed with respect to the lighting; the texture of the bread is nicely interpreted and the knife so placed as to avoid any bright reflected light; rather it provides a much needed dark note. The slight dark vignette around the top is good with the softened shadow taking the curving shape of one side of the breadboard and its exact opposite of its nearer side. From the composition angle, the up-turned-V obtained by the spot-lighting is important and so is the manner in which the slice of bread is strategically placed to cover up the otherwise empty area of the board.

We must not forget our cover picture, R.J.'s "Lunchtime", which is a photograph with a difference—one that bears out the oft-repeated dogma to the effect that "the part is better than the whole". It is a very good little impression—and yet one which could have been considerably improved. I refer to the inclusion of that diffused and somewhat puzzling near hoof of the horse—a slight change of viewpoint would have concealed this and brought the near ear, etc., closer to the left print margin.

SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

At the meeting on June 29 a very interesting lecture was delivered by Mr. Lloyd Jones of the Aero Club. This was illustrated by a very fine collection of Kodachrome transparencies taken during his many flights over Tasmania. The views afforded members an idea of the scenery of many parts of the Island that were quite inaccessible except by air, and the rugged grandeur of the south-western portion was particularly well presented. The excellence of Mr. Jones' transparencies was outstanding. They were needle-sharp and perfectly exposed. At the conclusion the President, Mr. Tapping, thanked Mr. Jones on behalf of members and congratulated him on the quality of the slides.

R.O'M.

NORTHERN TASMANIAN CAMERA CLUB

Members of the Launceston Players were guests at our general meeting on June 1. The Vice-President, Mr. C. Tamadge, presented the Drama Cup to A. Bewick for his winning entry from the play *Life with Father*.

The guest speaker was Mr. Ellis, the assistant Curator of the Launceston Museum, who spoke of the great aid photography is to their work, particularly

in his own branch of anthropology. Mr. Ellis told members how aerial photography enabled him and his assistant to pin point old aboriginal camp sites. His pictures of the East Coast area and the excavations of these old sites, many of which cover several acres, were very interesting. Mr. Ellis also showed the cave drawings which are to be found at South Mount Cameron on the N.E. Coast. The President, Mr. J. W. Ikin, thanked Mr. Ellis for his very interesting lecture. The remainder of the evening was spent in showing the Launceston (England) slides and re-playing the tape commentary.

At the meeting on June 15, Mr. V. Hodgman, a teacher of Art at the Launceston Technical College, gave a very good constructive criticism of the prints entered for the Field Day Competition. The competition was won by F. Goodes. The President thanked Mr. Hodgman for his valued contribution to the club's picture-making.

The fourth and final Kodachrome competition was also held at this meeting. First place was gained by J. W. Ikin who was also awarded first place in the Kodachrome Film Aggregate Point Score which was held during the year.

A good entry for the Print of the Year competition was received. Mr. Vaudry Robinson has consented to judge the prints.

J.W.I.

Review of Contest Entries

NOTE: The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.

NUMBER OF ENTRIES	..	..	..	134
(A/S 20, B/S 43, A/O 22, B/O 49)				
NUMBER OF COMPETITORS	..	..	..	49
NUMBER OF NEW COMPETITORS	..	..	..	6
NUMBER OF PRIZE AWARDS	..	..	..	23

J.F.A., Sth. Camberwell.—Congratulations on First award for *Vantage Point* which is almost completely satisfying from the points of view of both tonal range and composition. Interest might be concentrated, we believe, by trims of $\frac{1}{2}$ " from the left and $\frac{1}{4}$ " from the right.

B.A., Scone.—Please see our remarks, following, to D.M.S. regarding low key. In addition, your print is very short scale due to a considerable degree of under-exposure.

A.K.A., Townsville.—HC for your set subject entry, which uses an interesting setting to lift the subject above usual record class. A common worry in this type of picture is the convergence of vertical lines due to tilting the camera, though this can often be corrected during the process of enlarging. In the open section we prefer the landscape since the other does not conform to the high technical standards requisite in floral studies, especially in close-ups. The composition in the former print however, might have been improved by employing a ground-level viewpoint to lift the small trees on the right further up on the skyline and so provide much needed balance in that quarter.

K.L.A., Paddington.—Congratulations on prize award and HC with your two prints. The prizewinner is a nice example of a full scale print in your usual good technique, but the strong points of interest on both sides of the picture cause the attention to wander back and forth across the print—we are wondering whether the stained glass windows might not be dispensed with. Pattern and texture is the theme of your close-up shot—however, architectural detail structures need to be outstanding if interest is to be held.

K.F.B., Ryde.—Of your three we prefer *Steps*, for which HC as a well-seen geometrical pattern, but the composition is a little restless, in the absence of any real highlight or centre of interest in the print. The lighting is much better in the *Saint Anne's* subject but here the bright light on the left wall is overpowering. *Church Entrance* did not offer much—the vegetation is too powerful.

J.E.B., Buranda.—Congratulations on three awards from four prints. In the set subject we prefer the prizewinner for its excellent texture and pattern showing in the camp fireplace. The remaining print in this class received HC for choice of subject and good arrangement but the scene would be enhanced by more interesting lighting conditions. *Power*, in the open section, is in the same category; seldom do we find that flat lighting and dramatic effect go together. The final print is pleasant enough, but the subject matter (twin silos), is not very exciting.

A.P.B., Launceston.—Prize award for your single entry which is an unusual and technically excellent print in the set subject. We would like to see at least more of a suggestion of tone in the dark interior showing through the doorway. In any case the possibilities here are not very great, since the virtue of the subject lies in its novelty rather than its beauty. An harmonious figure accent would have been helpful.

F.G.C., Naremburn.—Your prints demonstrate that you have gone a considerable distance along the road to successful picture-taking, but there remains a definite need to obtain the utmost from every available subject. Of the three submitted *Power House* is the more novel but the scope is somewhat general with over-many items of interest—concentration on the bottom right quarter might have been the better proposition. *Hopefuls* would come next but the uniform rear view makes for weak appeal—an idea would have been to ask the children at the side to look towards the principal figure, thereby creating some type of storytelling motive. *Quiet Bay* again is too general—we would have preferred you to concentrate on the boats and nets in the foreground, this area having the greater pictorial possibilities.

F.T.C., Naremburn.—HC for *The Window* which is pleasing on account of the interesting shadows across the wall. There is a slight lean in the verticals of this print—in this case we prefer to see them either corrected or very definitely tilted; the photographer's intention is thus made quite clear. There is nice light to be seen in the early North Sydney print but *The Balustrade* did not offer you much in the way of material. In the open section we prefer the backyard scene as one having human interest appeal; the inclusion of the motor car does not help however. Technically, in most of these prints there is over-much diffusion.

I.H.C., Hamilton.—The conditions prevailing when you made the exposure for *Lest We Forget* did not offer you much help in the way of modelling for this example in the set subject, although a brighter print would help. The same remarks apply, perhaps even more strongly, to the novel picture of the escarpment. The latter is rather an unusual theme for inclusion as an example of architecture but we appreciate its title. Technical quality has contributed much to help your almond blossom subject, but the arrangement is too tightly packed and the background is too noticeable. There are many fine examples that provide food for thought in this direction if you will study the floral portfolios in the past issues of the *A.P.-R.*

J.C., Goulburn.—Of your two set subject entries the prizewinner is by far the better, but one would think it had been printed a trifle too deeply on contrasty paper. This is seen in even more marked degree in the other print where a complete absence of tone in the sky is novel but disconcerting—perhaps it would have been fine in colour.

L.G.C., Red Cliffs.—Your single entry in the open section was nicely planned but hardly strong enough in tonal range to bear out the title *The Sun's Last Rays*. We would expect to see more sparkle in the highlights on the tree trunks. A trim of $\frac{1}{2}$ " from the bottom of the print could be made without affecting the subject matter.

A.K.D., Lindfield.—Prize award for the church interior. Only one thing disturbs; it is the fact that you might have used some other device to apply a lighting accent on the Book; as it is seen now it appears a little obvious. A slightly more central placing would help here too. Try the subject again under controllable lighting conditions.

K.F.D., Warwick.—HC for your open entry which has more pictorial merit than the other two prints in the set subject. The water conservation scene, considered as a single motive, does not need the background of tree-clad hills and this part could be trimmed away unless you have in mind to preserve the record nature of the picture. Using the wall of the dam as a leading line is a commendable idea but it should be remembered that the tower and its reflection are the strongest points of the print, and these features should therefore be placed at a point nearer to the intersection of thirds. The set subject entries, we are afraid, could not quite make the grade as pictorial studies, though valuable in their way as record pictures. Study the various portfolios with a view to developing a 'seeing eye'.

F.L.E., Narronine.—*Desolation* is a quaint fragment of a derelict homestead and as such is illustrative. It is interesting to see the constructional details of the house as revealed in this print and to note how soon these apparently massive walls disintegrate when once deprived of the protection of roof and plaster covering. The landscape site seems to have offered possibilities that failed to have been realised—try the effect of including more at foot and less at top.

H.G.F., Hampton.—First award in the open section for *Ghost Trees*. Full marks for this—one of the rather rare examples (these days) of a powerful impression of "mood". Central placing of such a strong element as your dead tree is usually to be avoided, but you have provided an area of maximum highlight and adjacent heavy shadow at the intersection of thirds and this counters any criticism on the score of overall symmetry.

K.A.F., Croydon Park.—Two HC's in the set subject. The modern building is depicted in a clean-cut print of beautiful tonal quality but pictorially the upper and lower sections compete for pride of place. *St. Phillip's* is a place rich in historical interests. We like your print as a really fine technical effort and an attempt to reproduce under difficult conditions some of the atmosphere of the old church. Your technical skill is seen to advantage in the other two prints. In commercial vein the tennis theme is very fair but we are wondering whether the very strong shadow falling across the two nearer balls tends to reduce their roundness. It might be a good idea to trim away half of the racquet at the top, thus increasing the impact and merely suggesting the cause of the shadow. The quaint subject with the two young boys reminds us of many really successful pictures in days gone by, employing differential focus to isolate the main subject. One would need to study some of the earlier issues of the *A.P.-R.* to check up on this useful but almost forgotten technique.

A.L.G., Geelong.—HC for the print of the quaint little kitten; we may be able to use this in support of an article we have in mind. All the lines in your other print—incidentally a very attractive one in its tonal quality—lead the eye to a point on the right hand margin. Such a point becomes the centre of interest and should rather be placed at an intersection of thirds.

F.G., Launceston.—Your entry for the set subject is well composed with regard to the placing of the elements, but the large expanse of shadow tends to overwhelm the few highlights seen at the top of the picture. A choice of the time of day when the light falls at right angles to the face of the belfry would bring out the texture of the masonry and so greatly enhance appeal.

G.E.H., Auburn.—Congratulations on prize award and HC. There is a tendency for all highlights to

appear as clear paper in three of your prints; it would be well worth while investigating the technical cause and later applying remedial measures. Regarding the prizewinner, apart from the above there is only one point where improvement is indicated. The placing of a human figure is always more satisfactory when it looks into the picture and there is something in the picture that at least suggests what he is looking at; maybe an attitude of devotion would have been better. Of your others we prefer the old cottage picture which is well arranged. The Melbourne scene is merely in record vein, and in the remaining print the viewpoint chosen has made the subject too symmetrical—the centre of interest should always be nearer to an intersection of thirds.

F.P.H., Thornbury.—Congratulations on your two current entries. The Mitre Tavern prizewinner is a fine print in full tonal scale despite obvious difficulties but we cannot help feeling, however, that the picture is somewhat commercial—includes too much of a good thing as there are so many points of interest competing for attention. *Autumn* is also a trifle overcrowded and tends to have all the interest toward the bottom left. A trim of 1" from the right should help.

A.C.H., Healesville.—HC for *Oriental Conversation*, but this appears to be a theme often seen. The rural church scene is on the heavy side (underexposed—also, why the filter?) and the two halves of the picture tend to compete for pride of place. In the third print there is a lack of sparkle in the highlights and the doorway is placed too far over on the right. Subjects such as this normally show up better when printed in greater contrast. Figure interest would have been helpful.

G.F.H., Sale.—Congratulations on prize award and three HC's for this month. The prizewinner is a pleasing result of good technical quality, but see comment to *G.E.H.* (above) regarding symmetry. Both of the HC's in the set subject are good examples of technique; we prefer the cloisters study for its superior composition. *Shrine Pediment*, however, does not quite satisfy as a composition, mainly because of the blocked-out highlights and many lines crossing the print. In the open section there is an attractive tracery of light on the bow of the ship. The subject might stand printing a little darker in an attempt to dramatise this effect. *The Fountain* is very well recorded but mainly in record vein.

M.J., Killara.—Congratulations on the award of Second (Equal) for baby *Sally* which is a well-lighted study in studio style. With a view to further increasing the impact of the face, we would suggest trims of $1\frac{1}{2}$ " from the bottom and $\frac{1}{2}$ " from the right. This would place the head and shoulders in a more central position, while still keeping the eyes at the intersection of thirds; and a fresh print using the whole of the available 10" x 12" would contain nothing superfluous.

L.R.K., Auburn.—We are pleased to see you back in the contest with a print of fine technical quality. The lighting is somewhat matter-of-fact—this type of subject needs dramatising.

T.S.L., Parramatta.—Both of your flower studies show an interesting tonal quality that might have been achieved by warm-tone development. However, weaknesses in each case are the lacking of highlight, sparkle, and depth of focus. A perusal of the July portfolio of floral prints will show that flower studies, though often simple in arrangement, can scarcely achieve success with a single flower as the subject matter.

U.L., Townsville.—All but one of your six received recognition—an exceptionally creditable performance. The prizewinner (*First Light*) in the set subject is executed in excellent technical style, as indeed are all of your award winners. *Sundit Pillars* is a simple arrangement where full use has been made of the light to obtain an interesting result; the even tone of the sky helps to hold the interest where it belongs. This applies also to the other print in this section. In the open class, *The Critic* earned a prize award for a well-lit and thoughtfully posed portrait study, but we would prefer to see a little more detail in the shady side of the face. *Strong Hold* is in the category of a pattern and texture study and might stand heavier printing to increase its dramatic effect. The remaining print hardly reaches the pictorial outlook of the award winners.

F.R.L., Riccarton.—Congratulations on gaining Third and two HC's with your three. The prizewinner appeals very much by reason of its interesting foreground treatment. We cannot help wondering, however, if the print would not be even more successful were the figure to be walking towards the camera—not so obviously 'self-time'. *Warehouse Lane* is an attractive study in light and shade in which it seems that an accessory of some kind is needed to supply a little more interest, for instance—a figure huddled in a corner. In the other print the off-vertical effect of the lines on the left detracts somewhat from its technical perfection; apart from that it is not very strong in general appeal.

D.G.L., Roseville.—Prize award and HC for your two, for which hearty congratulations. The bridge lacks a little in impact; trims from either side might improve this feature. The other print is an interesting tree study but rather more novel than pictorial.

D.M., Morningside.—HC for *Medical School* as a well handled print by the *bas relief* process, in which repetition has been used to advantage. The portrait study is also in good technical shape, but we feel the composition to be a little one-sided. This is brought about by the necessity to include the glass which, incidentally, is quite an appropriate accessory. Could not the hand holding the glass have been brought upward and toward the waist of the figure, thus permitting a more favourable point of view to be taken by the camera?

M.J.M., Swansea.—All three of yours scored—of the trio we prefer the profile of the young lady for its rich tonal range and imaginative conception. *Modern Structure* was well seen, too, and competently handled but the subject is not one in which it is easy to define any main point of interest. The dog portrait study is unusual in its pose.

B.N., Launceston.—Welcome to the contest. Of your three we prefer the character study, for which HC because of its nice technical quality. An inch or so could be trimmed from the bottom of the print without loss of interest and a more central placing of the figure should help to preserve balance. If possible, avoid that heavy contrast of lighting on the face in future efforts, or use a reflector to throw light into the shadow; a softer print might help. The tree study is attractive, but somewhat austere and unbalanced—normally there should be some balancing object in the right hand lower corner; a figure might do the trick, if not too obtrusive. Your marine print shows promise but is rather general, too. See the March number of the *A.P.-R.* for examples of waterfront subjects.

N.O., Cardiff.—HC for two of yours in appreciation of good technique. The interest in the decorated building picture is rather too scattered but the print

is an excellent record of the occasion. *Angles* is commendable as an effort to interpret something of the architectural details of the subject, but it is our experience that weatherboard structures seldom lend themselves kindly to being photographed in pictorial mood—moreover some human interest was desirable. In the marine subject it seems to us that interest arises in the curve of the retaining wall and reaches full crescendo before the eye has had time to travel to its left-hand boundary. Do you not agree, then, that the figure should be placed at the lower left-hand intersection of thirds?

J.P., Wollongong.—Welcome to the contest and congratulations on successfully gaining a good close-up of Her Majesty; as we all know so well, this was quite an achievement. The others are very fair technically, but mainly of personal appeal. A wise step towards attaining a pictorial outlook in photography as well as valuable experience in technique would be for you to attend meetings of your local camera club.

E.J.P., East Geelong.—Congratulations upon receiving prize award for each of your two entries. *Sundit Entrance* shows splendid technical quality and is a most pleasing presentation of light and shade as a repeated theme. The merit of the 'storm' subject lies mainly in your fine handling of the light. Here again the theme is repeated, but one gains the impression that the print is a little over-crowded. Still, it conveys an idea, in a static way, of "movement" and the foreground interest fits in well with the theme of a passing storm.

M.P., Rylstone.—Two of your three gained HC for good technique, and *Old Colonial* nearly made the grade as a pictorial success; but there is scarcely enough dramatic or mood interest in the subject to justify its classification under that heading. The church at Mudgee is exceptionally well rendered technically; light and shade lifts it above the regular class. The vista idea in the river scene is pleasing but should not be overdone; in this case the print could suffer rather drastic trims on all sides without loss to the main subject matter.

A.E.R., Stth. Townsville.—Welcome to the contest and congratulations on presenting a good enlarged print at first appearance. We shall look forward to seeing more of your work. It is easy to understand your desire to show full shadow detail in your print, but a subject such as your bridge is often treated in respect to the other extreme, and many successful prints have been made with strong highlights and dense shadows that suggest, rather than faithfully portray, the structural details of the subject matter. A study of the *A.P.-R.* portfolios will show what is meant by this.

R.R., Moonee Ponds.—Congratulations on keeping up your average with a prize award and two HC's for your three prints. The indoor subject appeals to us most but we would like to point out that repetition is usually most successful where one of the similar objects completely dominates the others and so becomes the true centre of interest; the element of variety helps greatly towards this end. The portrait is a good clear-cut example of out-of-door portraiture, but we fail to find any definite centre of interest in *Columns*, though very striking as a technical effort.

W.S., Mudgee.—Your shearing-shed subject gained HC for its candid nature and feeling of action—seldom do we see a print from this quarter, which is surprising when we consider that wool is the mainstay of our country. If the opportunity occurs again, you should try to centre the attention of one shearer. A study of the portfolios will show you how to arrange your viewpoint for the most interesting composition.

D.M.S., Scone.—HC for *Shepherd's Warning*, since it conveys a pleasing feeling of depth and airiness—but its key is low and there is overmuch diffusion. Are the prints we have seen lately all the result of one stormy afternoon's outing?

E.F.S., Hampton.—An award and two HC's is a commendable result with your three prints, of which we like the prizewinner for its interesting geometrical pattern of light and shade and the way this squareness has been countered by the partial surround of foliage. If anything, the print is a little on the heavy and contrasty side, but maybe you are fond of those dense shadows. This is a device that can add dramatic impact to many subjects but we would hesitate to develop it as a general personal style, else the scope of subject matter may become too confined. This is seen in the street scene, where the heavy treatment has done nothing more than to confuse the detail. A lighter print of this subject is suggested.

C.T., Paddington.—Your technique is improving considerably. Prize award for *Busy Bronzists* which is one of several prints in this month's contest in which there is a repetition of theme in the subject. In your case, the idea has been carried off satisfactorily since there is sufficient diversity between the pose the placing of the two workmen to justify repetition—the slightly higher figure on the right gives him prominence. We are inclined to favour a trim of $\frac{1}{4}$ " from the left and the inclusion of more at the top. HC for *Conductor Violinist* in recognition of an unconventional portrait study. A little more depth of focus would have helped to overcome the general unsharpness of detail. Your other entries in the open section are adequate as regards technique but the subjects were not of sufficient general interest to warrant exposure. The landscape unfortunately is not to be regarded as anything more than a "portrait of a tree", this feature being quite unsupported tonally as otherwise. In the set subject we prefer the hospital scene because its excellent technical qualities are satisfying to the extent of making up for a slight overcrowding in the arrangements of its elements. The remaining prints show architectural detail—seldom strong in its appeal.

K.J.T., Scone.—The sentimental touch in your print of the memorial has a human appeal which lifts the subject above average treatment, but it is questionable whether the very heavy treatment does it full justice. A trim of one inch from each side and a slightly lighter print should make for a better version of this subject which, as it appears now, is somewhat of a puzzle to understand at first glance. The use of supplementary flash would have been most helpful.

G.T., West Ulverstone.—Welcome to the contest. We would suggest that you read the contest rules as set out in the June issue. Here you will see, under the heading "Who Can Enter", that new competitors normally remain in B Grade until promoted by the Editor. A study of the portfolios which appear each month in the *A.P.-R.* will make you *au fait* with the degree of technical skill and pictorial outlook to be aimed at in these contests. Generally speaking, your initial entries feature a good bold approach to their subject matters—which is always to be admired—but not always in such topics as decorative studies and table-tops in which something of the decorative angle should be to the forefront; your treatment appears to be too much "face to face". In the window subject the figurine is hopelessly dominated by the expanse of surrounding curtain—"to hold its own" some large bold object would be necessary.

G.R.W., Port Moresby.—Congratulations on the HC award for *Grass Huts* which is quite an interesting subject and well seen, though lacking a little in the highlight sparkle one would expect from those heavy shadows. There should be ample material in this locality for pictures of more close-up style. The same suggestion applies to your other print. It is in the intriguing little bits that you are most likely to find pictorial charm. A picture of the whole building so often remains little more than the interesting record.

K.H.W., Strathfield.—The four prints under review are unfortunately not quite in pictorial class, but they show that there is some interesting material in the area where these pictures were taken. The point to remember is concentration on a single important motive.

E.R.W., Ashburton.—Congratulations upon receiving awards of Third (Equal) and HC at first appearance. We are pleased to welcome to the contest one showing such promise, and trust the experience gained through the medium of our comment will assist you still further along the long road to even greater achievements. The prizewinner is preferred for its human interest, but there was really no necessity to include the boy on the left—unity should be the aim at all times and this extra figure seems only to divide the interest. *In the Wet* is an enterprising example of technical work of a subject that would be favourably considered in a pattern and texture contest. The candid group of the two lads gives the impression of being over-crowded and its contrast is somewhat strong, but the result is striking. Your landscape subject is well arranged, but mainly of souvenir interest.

R.A.W., Warragul.—Welcome to the contest and congratulations on gaining three awards with your three prints. We like *Dawn Disturbance* for its pleasing play of light over the wet sand and can only say here that the pose of the figure, though well placed near the intersection of thirds, would surely be more satisfying if facing into the picture. The park scene is also interesting because of its light and shade values—the two small figures in the distance would have added much to the attractions of the picture if you had asked them to come further over to the right and be seen in the patch of sunlight. The attraction of this print lies in the lower portion and we would favour a severe trim of a couple of inches from the top. The Marine subject shows good feeling of mood, but we suggest that you concentrate on the right-hand two-thirds.

G.W., Belair.—Four HC's for your five prints is a very satisfactory result. In the set subject we would be inclined to trim away the lower portion of *Black-and-White* to the base of the hedge, but nothing can be done in this respect for the cathedral print, where you appear to have made the most of the subject possibilities at the viewpoint offering. General views of architectural subjects seldom turn out to be much above record class. There is a certain amount of hardness in the highlights of the artist's studio subject in the open section; this rather distracts and we would prefer to see the maximum tonal contrast confined to the centre of interest. Generally speaking, an artist's studio is associated with soft lighting. There is something attractive about *Burning Off*, but here a lack of unity amongst the elements detracts from the composition—if we divide the picture down the centre we have two self-contained but still not quite satisfying pictures, the figures would gladly have posed for you in any desired position. There is considerable interest in the marine subject which is well portrayed by the excellence of quality in the print, but a true centre of interest is difficult to discover.

Editorial Notes

PRIZE LIST FOR SEPTEMBER

CLASS "A"—SET SUBJECT

- Second "The White House", E. F. Stringer.
(Equal) "All is Quiet", A. K. Dietrich.
Third "St. Mark's, Darling Point", K. L. Aston.
(Equal) "A Tavern in the Town", F. P. Hion.
Highly Commended: K. L. Aston; F. T. Charles;
F. L. Elrington; F. R. Lamb; D. McDermant;
N. Ozolins (2); M. Potter (2); R. Ritter.

CLASS "B"—SET SUBJECT

- Second "Sunlit Entrance", E. J. Plank.
(Equal) "First Light", U. Lama.
Third "Modern Structure", M. J. McNaughton.
(Equal) "113th A.G.H.", J. Cook.
"In the Forest", Jess Bennett.
"Cathedral Doorway", G. F. Horn.
"Waldheim Chalet", A. P. Beswick.
Highly Commended: A. K. Anderson; K. F. Bailey (2); Jess Bennett; K. A. Fox (2); G. E. Him;
G. F. Horn (2); U. Lama (2); G. R. Warr; G. Windle (2).

CLASS "A"—OPEN SUBJECT

- First "Vantage Point", J. F. Abson.
Second "Sally", Muriel Jackson.
(Equal) "Outside Interest", R. Ritter.
Third "City Byway", F. R. Lamb.
Highly Commended: A. L. Gooch; F. P. Hion;
D. McDermant; F. R. Lamb; R. Ritter; D. M. Saunders; E. F. Stringer (2).

CLASS "B"—OPEN SUBJECT

- First "Ghost Trees", H. G. Fensham.
Second "The Little Wooden Bridge", D. G. Lemon.
(Equal) "Busy Bronzists", C. Tanre.
Third "Patterned Profile", M. J. McNaughton.
(Equal) "Sunshine After Storm", E. J. Plank.
"Dawn Disturbance", R. A. Williams*.
"Critic", U. Lama.
"Mischi-f", E. R. Williams*.
Highly Commended: Jess Bennett; K. F. Doody;
A. C. Holloway; G. F. Horn; U. Lama; D. G. Lemon; M. J. McNaughton; B. B. Neville*; W. Scuse; C. Tanre; E. R. Williams; R. A. Williams (2)*; G. Windle (2).

* Denotes a new competitor

WELCOME TO SIX NEW COMPETITORS

A hearty welcome is extended to the following six new competitors: B.B.N. (Launceston), J.P. (Wollongong), A.E.R. (South Townsville), J.T. (West Ulverstone), E.R.W. (Ashburton), R.A.W. (Warragul). The group was successful in gaining two Thirds (Equal) by R.A.W. and E.R.W., while prints from B.B.N. and R.A.W. obtained HC's.

JULY PRIZE ORDERS

It is regretted that, owing to the necessity for printing a new type of Prize Order form, there has been some delay in the issue of the orders for last month. Present plans are for the simultaneous issue of July and August orders.

SPECIAL NOTICE—P.S. of N.S.W.

The Photographic Society of New South Wales now meets in Loftus Street.

Members and friends of the Society are notified that future meetings will be held in the Gallipoli Legion Building (first floor) at No. 12 Loftus Street, Sydney. Club night is every Tuesday at 8 p.m. For further information ring the Hon. Secretary, Miss W. Schmidt. Tel. MX2657 (business hours) or WA2488 (home).

CAPTIONS AND TECHNICAL DATA

An Album of Human Interest—Pages 477-490:

—and He spake . . . K. J. Tester.—Second (Equal), Class A, Open for July. Exp. 1/200 sec., f/16, Super-XX, reflex.

Watching and Waiting, W. B. Prior.—Third (Equal), Class B, Set for July. Exp. 30 secs., f/8, Super-XX reflex.

Notturmo, N. Ozolins.—Third (Equal), Class A, Set for July. Exp. 25 secs., f/11, Super-XX, reflex.

Tension, B. Kozowski.—Third (Equal), Class B, Open for January, 1952. Exp. 1/10 sec., f/5.6, Super-XX, reflex.

The Mechanic, R. Ritter.—Third (Equal), Class A, Open for May. Exp. 1/50 sec., f/8, Super-XX, reflex.

Setting the Trap, H. C. Devine.—Second (Equal), Class B, Set for July. Exp. 1/200 sec., f/22, Super-XX, reflex.

Drifting and Dreaming, H. C. Devine.—First (Equal), Class B, Open for July. Exp. 1/50 sec., f/16, Super-XX, reflex, K2 filter.

Oiling Up, A. Doney.—Third (Equal), Class A, Open for February. Exp. 1/10 sec., f/8, Super-XX, reflex.

Waiting for Trains, Rosemary Johnson.—Third (Equal), Class B, Set for August, 1953. Exp. 1 sec., f/8, Super-XX, reflex.

Storyteller, W. A. Bayly.—Third (Equal), Class B, Open for May, 1951. Exp. 1/25 sec., f/3.5, Super-XX, reflex.

Workmates, F. R. Lamb.—Third (Equal), Class A, Open for April. Plus-X, Folding.

Watchman's Beat, S. G. Apelt.—Third, Class B, Set for November, 1953. Exp. 1/50 sec., f/11, Super-XX, reflex.

Rendezvous, A. K. Dietrich.—Second (Equal), Class A, Set for July. Exp. 40 secs., f/5.6, Super-XX, reflex.

Silhouette, K. Brown.—Second (Equal), Class B, Set for July. Super-XX, reflex.

Self explanatory letter from C. Tucker (13 Laurel Crescent, Shirley, Croydon, Surrey, England).

"I am very interested in the city of Sydney and should very much like to have a series of pictures of this place. In exchange I can supply photographs of London and surrounding districts. If you can possibly put me in touch with one or two readers in your city, I would be extremely grateful, for I should much enjoy corresponding as well as exchanging prints."

The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

PHOTOGRAPHIC SOCIETY OF VICTORIA

About 100 members and visitors attended the meeting at the Radio School Theatre on June 18 when Messrs. J. Bartholomew and M. Williams screened two series of Kodasides with tape recorded dialogue. The first showed various faults in taking and processing, with brief discussion of their causes. The second illustrated some of the work and achievements of Mr. Heinrich Busch in building and furnishing his "Waldheim" guest house near Melbourne. Apart from the interest of the screenings and subjects, the method of using a recorded dialogue for delivery of the lectures showed a possibility of considerable development.

At No. 109 Flinders Lane, on July 1, our good friend Mr. Ross Boardman gave one of his interesting and instructive demonstrations of lighting for portraiture, portrait composition and portrait planning. About 75 members and visitors were present. The award for the Set Subject Competition, *Book Jacket for a Murder*, went to J. H. McConkey. E.R.C.

MELBOURNE CAMERA CLUB

On the night of June 10, the club saw one of its highlights of the year. Mr. Athol Shmith, F.R.P.S., was present to give us a talk on *Illustrative Photography*, and together with the aid of Miss W. Martin, a leading Melbourne mannequin and a club member, he explained and showed some of the many secrets of fashion photography and the way "props" were used and the handling of models. On the following Monday and Tuesday, the Pictorial and Stereo Groups met and subjects of interest were discussed by the members.

Mr. John Loxton, one of Australia's leading water-colourists, is one of the few artists who does not despise photography but accepts it as another medium of expression, and it was he who showed to a capacity audience of members and visitors a number of slides, mainly of his trip overseas to England and the Continent. These slides were excellent and showed the artist's approach to the subject.

Our Monthly Competition in black-and-white prints and colour slides was held on June 24, the subjects being open and the outing to the University. The results were: Black-and-white, A Grade: 1, N. Crouch; 2, J. Brownlie; 3, B. Patten. B Grade: 1, E. Pease; 2, M. Everett; 3, M. Reid. Colour: 1, 2 and 3, L. P. Mullumby. University Outing: J. Hopkins. A very fine performance was seen when Len Mullumby took the first three places with three slides against very stiff opposition in the colour section. Congratulations also go to John Hopkins for his shot, and for making a special trip down from the country.

On the following Sunday the club held a very successful outing to Gisborne and Bacchus Marsh districts, with some six car-loads of members in attendance. Once again we had the pleasure of seeing a 16mm. Kodachrome film by Mr. W. A. Deutcher, synchronized to a tape recorder, and titled *Where Head-hunters Reigned*. This was a fine documentary film of the natives of New Guinea, showing the missionary work being carried out.

Should any person be interested in photography or desire particulars of the Melbourne Camera Club they should ring Mr. A. R. Andrews, UY 2440 or come along to the club rooms, 2nd Floor, 123 Little Collins Street on any Thursday night. L.W.H.

BALLARAT CAMERA CLUB

When members of the club met on June 23 the President expressed regret at the inability of the Secretary, Mr. H. Richmond, to attend owing to illness. Assistant Secretary, Mrs. B. Strange carried out his duties. Mr. C. Jackman, who seldom misses a meeting, was also on the sick-list. Messrs. L. Evans and H. Cox reported having attended the V.A.P.S. Convention at Healesville on the Queen's Birthday week-end. It was hardly a success photographically, they said, but socially there was nothing lacking, and some interesting slides were shown. For the Cine Group, Mr. H. McConnell reported that the change of meeting night from Wednesday to Tuesday had not proved successful. Mr. L. Evans, for the Slide Group, reported that members were surprised at the absence of duplication, especially of illuminations, when slides of the Royal Visit were shown. The award for the best slide was gained by E. Jermyn, and L. Evans produced the best slide of the Illuminations. V.A.P.S. plans, reported by Mr. H. McConnell, were very interesting, and if they can be brought to fruition the future should be very bright.

Competition results were: Still Life and Tree Study: both won by D. Featherston. The open section was won by H. McConnell with *I did want to see the Queen!*

An unusual note of interest was struck when D. Featherston screened a collection of Australian and American colour slides. He is a member of a circle of the A.P.P.S., which exchanges portfolios of colour slides with America. M.T.

PRESTON PHOTOGRAPHIC CLUB

Cameras clicked merrily, electronic flashes flicked and floodlights glared at the June 21 meeting when members were given the opportunity of producing some pictures of typical ballet poses. Member W. Stringer took charge of proceedings and directed Mrs. Marita Rich in posing in two different costumes. Static poses were available for all, and action for the "electronic flashes". By keeping the general lighting very weak, open flash was tried as others "made-in" on the electronic flash users. The President announced that a special award would be made available by the club for the best picture taken during the night. A warm vote of thanks was accorded the ballerina and her "director" in appreciation of a most popular evening.

The club appears to be on the up-grade at present with an increasing membership, which stands at thirty-seven.

Mr. John Bilney, judge for the open competition on July 5, congratulated the club on the quality of its work. The A Grade workers had the better technical quality, but their work tended to be more stereotyped than the B Grade. Nothing we learnt about composition and picture-making, said the speaker, should be allowed to obscure our natural impulses; for therein lay the individuality that should be visible in any worker's prints. The results were: A Grade: 1, W. R. Stringer, *Joanne D'Arc*; 2, W. R. Stringer, *Bally Hoo*; 3, C. H. Baxter, *Mooring*. B Grade:

1, Ruth Raid, *Majestic Steel*; 2, Ruth Raid, *Val*; 3, Ruth Raid, *Auratum Lily*. Colour: 1, F. J. McMahon, *Sylvia*; 2, F. J. McMahon, *President Wilson*; 3 (Equal), M. Baker, *Broken Bridge* and I. Haysom, *The Docks*.
E.H.B.

SOUTHERN SUBURBS (VIC). PHOTOGRAPHIC SOCIETY

At the end of May, Mr. E. T. Scott gave the Society a very interesting evening when he spoke on *Colour Photography*. At this meeting, colour transparencies made by members during the Royal Visit were exhibited and a small improvised competition judged by Mr. Scott. The winner of the Royal Visit Illuminations Competition was Gerald Burke and the open competition was won by C. G. Meynell.

On June 3, a very interesting evening was presented by Mr. Douglas Croker, who delivered a talk, illustrated with colour slides, on the various trips he had made throughout Victoria.

The Society's Technical Committee presented its first evening for the year when, on June 16, they presented *Three Enlargers, Three Negatives*, a practical evening on enlarging, which gave all members present an opportunity to enlarge selected material. This evening ushers in another series of a practical nature, which has been arranged for the year, the next being *Retouching*. Full credit must go to the Committee, Messrs. George O'Brien, Peter Wright and Jim Hynes for their very smooth handling of the evening.

For the last meeting in June the Society had the pleasure of hearing Mr. Carl Hartmann in his One-Man-Show, discourse on prints he had made over the years. This talk was one of the most interesting and delightful that the society has had to date. At this meeting the winners of the monthly competition were announced. The subject was open and the first prize was awarded to Mrs. Anna Ebbs for a well constructed print, *River Scene*. Mrs. Ebbs also received third prize with another print titled *On the Yarra*. The second award went to Peter C. Wright for an appealing child study *Who Me, Daddy?*

During August the meetings will be: 11th, Photographing a Model; 25th, *Portraiture*, a talk by Mr. Athol Shmith.

The Society would like to extend an invitation to any country or interstate visitors who may happen to be in Melbourne to come along to our meetings and make themselves known. A warm welcome is guaranteed to all. Further particulars of the society may be obtained from the Hon. Secretary, Mr. A. Lynton Crouch, 2 Horsley Street, Bentleigh, Victoria. Tel. XU 1491. A.L.C.

CARINGBAH PHOTOGRAPHIC SOCIETY

The Annual Meeting was held on July 5 at the society's club rooms, 30 Frederick Street, Miranda, with a full attendance of members. Business of the evening included the presentation of the President's Report which covered the history of the society's activities and growth since its inception last year when it started with 12 members. Today we have a membership of 38 with more applications for membership coming in at the next meeting. Also on the agenda for the evening was the Election of Office Bearers for the ensuing year which resulted: President, R. N. Dallimore (Re-elected); Vice-President, H. Quigg (Re-elected); Secretary-Treasurer, Miss E. Dallimore, 190 Kingsway, Cronulla. Publicity Officer: Mr. C. Carmichael (Re-elected); Executive Committee, Messrs. R. Pidgeon, D. Short and S. Wade.

Our darkroom, which is now completely equipped with enlarger, safelights, print dryer and glazer,

printing box, etc., has been a great help to the lecturers for practical demonstrations and members are gaining immeasurable knowledge from these demonstrations.

Visitors please note that they will be met by cars at Miranda Station on all meeting nights.

For further information contact the Publicity Officer, Tel. LB 6549 or MX 3875. C.C.

ADAMSTOWN COLOUR SLIDES SOCIETY

Much interest was shown in the large number of slides screened on May 31 dealing with the Royal Visit and the decorations of the buildings. Some excellent slides were shown, including several taken by members in other States in which they happened to be travelling during the celebrations. Many members requested copies of these slides to supplement their own collections. J.L.

BROKEN HILL Y.M.C.A. CAMERA CIRCLE

The Annual General Meeting of the Club was held on July 6, and a new committee was elected. The office bearers are: President, W. R. Barnes; Vice-President, L. Power; Secretary, C. H. Wall; Publicity Officer, N. Woolman.

Club activities over the previous three weeks have been of a very interesting nature. On June 15, we had an evening excursion to the Southern Power Station and New Broken Hill Winder House by courtesy of The Zinc Corporation. Club members were not slow to take advantage of the splendid photographic possibilities presented.

On June 22, we held a Public Exhibition of Prints and Slides, the central theme being the Royal Visit to Broken Hill. The evening was well attended, and both club members and visitors enjoyed several movies by B. Welch, Kodachromes by R. Norton and G. Campbell, and the large variety of prints on show exhibited by R. Barnes, J. Anderson, F. Brooks, and B. Wall. A series of prints on loan to us from the A.P.-R. provided inspiration for further efforts.

A Colour Competition and general discussion was held on the 29th. The results were: 1, R. Norton; 2, G. Campbell; 3, W. Yarrington. C.W.

ALICE SPRINGS CAMERA CLUB

Members held their monthly general meeting which was attended by fifty-two enthusiasts on June 1. After the close of general business, the entries for the Colour Competition were shown. There were fifty-five transparencies entered, and judging was carried out by popular vote which resulted in the first honour going to E. McTainsh for an interesting close-up study of a wedgetail eagle.

After the judging and projection of colour slides, about 400 feet of 16mm. sound track movies were shown, whilst Mr. Vase Zanalas, a Centralian Artist, judged the black-and-white print competition. This was an open competition which was well supported. First honours went to R. P. Rumball for a silhouette study, and second to Mrs. Mona Byrnes for a delightful human interest study.

The open monthly meetings, held on the first Tuesday in every month, are becoming increasingly popular, and the Club cordially invites members from clubs in other parts of Australia to attend these meetings, at which there are projected a large variety of Central Australian scenes in colour, thus giving visitors the opportunity of seeing intimate views of local scenery and activities. In addition, special screenings of colour transparencies can be arranged for the benefit of the organised school parties that periodically visit the Centre. R.P.R.

ADELAIDE CAMERA CLUB

The outing for June was held at Pt. Noarlunga, and owing to inclement weather we adjourned to the local Institute where we photographed our two models indoors. Thirty members and friends attended.

Our mid-monthly meeting for June was really an excellent one as we had with us Mr. Ainslie Roberts, A.R.P.S., A.P.S.A., as our guest speaker. Mr. Roberts declared at the outset that he had no intention of giving a lecture but instead preferred his talk to be more of a discussion in which members participated. His subject was *Principles of Judging and Print Analysis*, which revealed to members the points upon which salons and exhibitions are judged and the attributes which prints require to gain awards. Later in the evening prints brought along by members were analysed by Mr. Roberts.

As usual, our Colour Group met on the 4th Monday of the month and a special competition for the best group of four slides taken during the Royal Visit was held.

The regular monthly print competition was held on July 5 and there was also a competition for the best prints for both A and B Grade taken on the June outing, and the best print taken by artificial light. The awards were: Monthly Competition, A Grade: 1 (Equal), G. Windle and R. Leunig; 2, Miss R. Buckley; 3, R. Cann. B Grade: 1 (Equal), W. Richards and R. Pallart; 2, K. Lim; 3 (Equal), B. Hui and Miss L. Thomas. Club Outing, A Grade: 1, W. Hobden. B Grade: 1, J. Keal. Artificial Light Out of Doors: 1, E. Spargo. E.W.S.

BRISBANE CAMERA GROUP

The set subject for July was *Glassware* and this proved to be very intriguing. Entrants approached the subject from a different angle and the standard of prints was very high.

The Print of the Month was awarded to A Grader Squadron-Leader L. Hall with his print of a crystal decanter and glass while the B Grade winner, J. E. Vautier, submitted a fine print using medical glassware as his subject material. A novel and well-exposed shot by another B Grader, K. O'Halloran, was that of empty milk bottles on a step. Complete results were: A Grade, Open: 1, L. Hall; 2, W. Pryor; 3, A. Smith. B Grade, Open: 1, J. E. Vautier; 2, R. Fischer; 3, S. A. Greenway. A Grade, Set: 1, L. Hall (P. of M.); 2, A. Sealy; 3, W. Pryor. B Grade, Set: 1, J. E. Vautier; 2, K. O'Halloran; 3, Miss E. Bennett. Portraits: 1, J. E. Vautier; 2, L. Hall; 3, W. Pryor.

Member J. E. Vautier was heartily congratulated on achieving three firsts in the one night; and the examples from their own private collections shown by two of our judges, Mr. Duncan McDermant and Mr. Tom Scuse, were very much appreciated. W.R.

VICTORIAN ASSOCIATION OF PHOTOGRAPHIC SOCIETIES

The Association's first Convention (and we believe it was the first convention of associated camera clubs in Australia) was held at Healesville during the Queen's Birthday week-end—June 12th to 14th.

The Association is very much indebted to the Healesville Camera Club which acted as host and extended a hearty welcome to all its visitors. How many went? It is not easy to be sure for, in addition to those who spend the whole week-end at Healesville, there were many who just made day trips and joined in the fun. Probably about a hundred.

The recreation hall at "Allambee" was made available for evening sessions where the convention was officially opened on the Saturday evening by Councillor Ewart, the Shire President. Mr. Ewart in his address gave the visitors both a personal welcome and one from the Shire Council. He said that he believed Healesville was privileged because this was the first time the Association had met in this way and he hoped that everyone would enjoy the occasion. The President of the Association, Mr. W. Broadhead, responded and thanked Mr. Ewart for the interest he had shown. He extended apologies for those unable to attend, including Mr. Herb Richmond of the Ballarat Camera Club who was the convener of the convention. (Herb was in hospital but is now home and recuperating). Mr. Broadhead spoke of the Y.M.C.A. Camerally being held in Sydney at the same time and read a telegram of congratulations received from its president. He spoke, also, of the recent photographic convention held in New Zealand and said that such conventions were necessary not only for the exchange of ideas but from the social angle. He then referred briefly to the activities of the Association and finally thanked the Healesville Club, and again Mr. Ewart.

The evening continued with a showing of colour slides comprising "The Fifty-Six Best" from the A.P.-R. Contest, "The Fifty Best" from Kodak 19th International Salon, followed by a selection from members of the Healesville Club, many of which were really excellent. The final item was one which was loaned by one of the Association's members, the Northern Tasmanian Camera Club. This comprised a set of 45 colour slides together with a tape recorded commentary, with background music, which was received by the Tasmanian club in Launceston from the Launceston Camera Club in Cornwall, England. This was in exchange for one sent to England by the Tasmanian club.

The slides proved to be of considerable interest, the commentary was good and was spiced with that subtle English humour we all appreciate. The item was well received, considered to be an excellent idea, and it gives us food for thought. Thank you, N.T.C.C.

On Sunday evening there was a further showing of colour slides and a talk by the Association's Secretary, Mr. N. B. Crouch, on his "Trans-Australian Journey".

Conducted outings were arranged for each day, both before and after breakfast and for the afternoons. One of the best should have been to Roach's Timber Mill, which was at work, but unfortunately the sun—etc., etc. However we had fun, probably exposed much film and every little while one would see a flashlight go off so perhaps someone got something. Don't forget Mr. Roberts, the manager, was promised some pictures of his mill.

Thanks again, Healesville Camera Club. N.B.C.

DEVONPORT CAMERA CLUB

Owing to cold winter conditions, attendances have not been large but general interest is being maintained. The chief speakers were the President, L. Hill; Vice-President, W. Murfet; and T. Norton. Mr. Hill gave an interesting and helpful lecture on *Composition and Perspective*. Mr. Murfet provided a cine screening of a European Tour; and Mr. Norton lectured on *Contrasts in Paper and their Uses*.

It is hoped that a colour slide folio will be shown next meeting. A selection of slides has been made and is being forwarded to America for inclusion in a slide circuit. It is also hoped that the club will shortly join in further divisional activities of P.S.A.

S.C.B.

The 'Last Page'

Latest news from A. G. Gray (Rabaul)

"Many thanks for your interest in asking me to contribute to your forthcoming *Invitation Exhibition* but, as perhaps you anticipated, there is not much that I can do in the direction of acceding to your request. In actual fact I have not been able to make a print of any kind since I left Melbourne. The prints which are currently being exhibited around and about are those that I made before I came up here and I keep them circulating abroad as far as possible.

You will probably have noticed that my prints are still enjoying some rather surprising success—the latest honour, and one which was quite unexpected to say the least, was the 1954 *Misonne Award*, awarded at the *XII Salon Albert*. I received something of a thrill when I read the notification card—I thought I was past that! I also received good acceptances at Durban.

This year, for the first time, I have sent a set of prints to the *P.S.A. Salon*—I do hope that I can manage an acceptance. I am afraid that I have not been able to send to either the *London Salon* or to *The Royal* this year (nothing new to offer.).

Of course, I have a large stock file of New Guinea negatives awaiting darkroom attention upon my return to Melbourne in November so there should be something 'coming up' for the 1955 exhibitions."

* * *

The five-foot Beaufoy Merlin photographic murals from *The Holtermann Collection* which were recently displayed at the *Institute of Photographic Illustrators* exhibition in Sydney will also be shown at the *N.S.W. Photographic Trade Fair* in August.

* * *

Sydney *Sun*, for July 12, worthily acknowledged the George Eastman centenary date by an excellent half-page biography by feature writer Ken Wyatt which appeared in all editions. The occasion was also marked by a talk by L. Le Guay during the *A.B.C. News Review*.

* * *

Two *A.P.-R.* competitors were happy to find their names in the award list for Section 4 of the *A.M. Contest*, this being the section for animal photographs. It was stated that in all 25,000 entries were received for the whole competition.

WESTERN AUSTRALIAN CAMERA CLUB

The June meeting was held at the Rural Bank's Social Rooms. The photographic subject was *Silhouette* and the prints submitted were of a very high standard. Points were awarded to: 1, E. Roche; 2, D. Jukes; 3, L. Buzza. In B Section, Mrs. N. Helliard gained first place and F. Ritchie second and third.

The President, Mr. K. Ottaway, and Mr. E. Orris gave a demonstration on the *Evolution of Flash*. The demonstrators commenced by showing some of the flash equipment used by the early photographers, such as magnesium ribbon, powdered magnesium, flash powder, flash globes and so on right up to the time of the Electronic Flash. Members had been requested to bring their cameras to the meeting and many took the opportunity of taking pictures while the different types of flash were being demonstrated. No doubt we will see some of these pictures later.

A.M.P.

KENNEY WILLIAM BURROWS 1896-1954

It was with considerable regret that we learned of the sudden passing on June 25 of Kenney William ("Ken") Burrow, the Assistant Librarian at the Fisher Library University of Sydney. His death following upon a short illness came as a great shock to a very wide circle of friends.

Born at Bathurst in 1896, Ken had just passed fifty-eight years of age. He was educated at St. Stanislaus' College and at St. John's College within the University and then became attached to the staff of the Fisher Library where he advanced to the position of Assistant Librarian, which post he held for the past ten years.

Very early he displayed a keen interest in problems connected with wireless distribution and reception, and was prominent in a group of amateurs who made quite important contributions in this field. Later, but still whilst the science was only in its infancy, he led and demonstrated to advanced groups both within and without the University.

Always keen on photography, he was one of the earliest of librarians to realize its possibilities as an aid in library work. For many years, using his own Leica camera, a home-made copying box, in a narrow and ill-equipped room he did work that not only rendered invaluable service to outside enquirers, but brought great credit to the Fisher Library and the University. During the last few years he achieved his life's ambition—to develop a fully equipped and carefully planned documentary photo-copying laboratory as a major element in the Library's service to teachers and research workers.

This Library feature, which eventually became well known to visitors from overseas as "the best documentary copying set-up in the Southern hemisphere", will stand as a lasting memorial to Ken who devoted the best part of his life to the securing of it.

Ken was laid to rest in Rookwood Cemetery on June 26. The high regard in which he was held both within and outside the University, was evidenced by the attendance of many dignitaries at the ceremony.

He is survived by his wife Kathleen (nee Graham), B.A., Diploma of Social Studies, a daughter, Maree, who is at present reading in the Faculty of Medicine in her Fourth year, and a son, Richard, who is still at school.

E.V.S.

(Summarised from *The Union Recorder*, July 1, 1954.)

F. D. COLLINS 1883-1954

It is with regret that record the death on 12th July of Frank D. Collins at the age of 71. Born in England, he came to Australia as a young man and was for some years a member of the Photographic Society of N.S.W. At the time of his death he was an active member of the Sydney Camera Circle, with which body he had been associated for many years. Of an artistic nature, Mr. Collins was very interested in the pigment processes (especially bromoil transfer) as an aid to pictorial effect. He also experimented extensively in three-colour bromoil transfer prints. He will be greatly missed in Sydney photographic circles.

H.N.J.

Perfection Enlarging for the Miniaturist . . .

RAX

MINIATURE ENLARGER

with Peplostar
60mm. f/4.5 Lens

Easy to use, this convenient and reliable new Rax enlarger will really appeal to the miniature fan with a taste for the distinctive. It has been cleverly designed and expertly produced to bring the standard of top-quality miniature enlarging within the scope of all.

Here are some of its advantages:

- Strong girder-type profile column ensures perfect rigidity
- Lamphouse movement is by a large knurled knob and a smooth, firm friction drive—a single-handed operation ensures an exact setting without special locking
- A numbered scale on the column is handy for noting settings for repetition
- The lamphouse, in the form of a casting with cooling ribs, is well ventilated and keeps reasonably cool even after prolonged use. It accepts a 75-watt E.S. opal bulb. The sliding front wall permits easy access to lamp, condenser and colour filter holder
- Well designed glassless negative carrier—a projecting lever releases pressure to allow free movement of film without scratching
- Fitted with optically-perfected 70mm. single condenser for uniform illumination
- Focusing is by a smoothly-operating helical groove in the lens mount which incorporates two Waterhouse stops
- Beautifully finished 12" x 14½" wooden baseboard accepts enlargements up to 8 diam.
- Lamphouse and column can be changed around to project onto the floor for greater enlargements
- All-metal construction with black crackle enamel finish.

PRICE: £26/18/3

ASK FOR A DEMONSTRATION AT ANY KODAK STORE

From Kodak Dealers Everywhere





... the Electronic Way
... the Economical Way
... the Reliable Way

with the Modern and Popular

G100 PALEC FLASH UNIT

... an extremely dependable low-voltage lightweight electronic flash unit giving the amazing performance of 1000 to 2000 flashes from each set of batteries.

This lightweight and compact

G100 PALEC ELECTRONIC FLASH UNIT

gives you—

1. Brilliant Light Output
2. Reliability
3. Really Economical Flash Photography

Plus These Outstanding Features:

- ★ Guide Number is 100 with Kodak Super-XX Film.
- ★ Has low-voltage circuit (180 volts), hence fewer component parts.
- ★ Gives amazing performance—anything from 1000 to 2000 brilliant flashes of 1/1000 sec. duration from each set of batteries. (Two Type 490 P 90 V. Eveready Minimax—these batteries are readily available).
- ★ Is extremely compact and light in weight (5 lbs. 2 ozs., complete with batteries).
- ★ Amazingly small in size ($8\frac{1}{2}$ " by 6" by $2\frac{1}{2}$ ", with 6" reflector).
- ★ Attractively finished in iridescent hammergeglow lacquer and satin aluminium with solid tan leather case and padded shoulder strap.
- ★ Most efficient specular aluminium reflector with plastic diffuser.
- ★ Available separately as accessories are: Universal camera bracket, synchronising leads for various shutters.
- ★ Backed by the manufacturer's 90-day guarantee.
- ★ Price £38/8/- (without batteries).

ASK FOR A DEMONSTRATION

Sole Distributors: KODAK (AUSTRALASIA) PTY. LTD.—All States

Kodak Dealers Everywhere

SALE OF USED APPARATUS AND LENSES

KODAK STORE, 386 George Street, Sydney

CAMERAS

- 2406—Ensign Autorange, $2\frac{1}{2}" \times 2\frac{1}{4}"$, Ensar f/3.5 lens, Epsilon shutter, built-in rangefinder, £21/15/-
- 2471—Rolleiflex Auto-Mat, $2\frac{1}{2}" \times 2\frac{1}{4}"$, Jena f/3.5 lens, yellow filter, lens hood, case .. £86
- 2475—Retina II, 24 x 36mm., f/2.8 lens, built-in rangefinder, case .. £40
- 2484—Rolleiflex Auto-Mat, $2\frac{1}{2}" \times 2\frac{1}{4}"$, Tessar f/3.5 lens, always-ready case .. £82/10/-
- 2498—Certo Standart, $2\frac{1}{2}" \times 3\frac{1}{2}"$, Radionar f/4.5 lens, case .. £6/15/-
- 2500—Iloca, 24 x 36mm., Ilitar f/3.5 lens, case, £9/7/6
- 2903—Zeiss-Ikon, $2\frac{1}{2}" \times 3\frac{1}{2}"$, f/4.5 lens, case, £12
- 2908—Zeiss-Ikon Cocarette, $2\frac{1}{2}" \times 4\frac{1}{4}"$, f/6.3 lens, £6
- 2909—Flexaret, $2\frac{1}{2}" \times 2\frac{1}{4}"$, f/4.5 lens, delayed-action shutter, lens hood, filter, case £22/15/-
- 2913—Kodak 35, 24 x 36mm., f/5.6 lens, case, £8
- 2917—Six-16 Kodak, f/11 lens .. £4/15/-
- 2919—Six-20 Kodak "A", f/6.3 lens, Dakon shutter. Price .. £7/7/6
- 2920—Leica 3C, 24 x 36mm., Elmar f/3.5 lens, £73/10/-
- 2216—Foca, Model IV, Oplar f/2.8 lens, slow speeds, always-ready case .. £60
- 2655—Etareta, 24 x 36mm., Etar f/3.5 lens, 4-speed shutter, always-ready case .. £15
- 2615—Contax-S, 24 x 36mm., Primoplan f/1.9 lens, extension tubes, close-focus bellows, always-ready case .. £125
- 2740—Verascope, Model F40, stereo camera, 24 x 36mm., twin Som Berthiot f/3.5 lenses, speeds 1 sec. to 1/250, single or stereo setting, always-ready case .. £150
- 2768—Exakta, 24 x 36mm., Tessar f/3.5 lens, focal plane shutter, always-ready case .. £60
- 2778—Zeiss Ikon Ercona, $2\frac{1}{2}" \times 2\frac{1}{4}"$, Novar f/4.5 lens, Compur shutter, 2 filters, lens hood, always-ready case .. £16
- 2798—Agfa 36, 24 x 36mm., Xenar f/2.8 coated lens, Compur-Rapid shutter, lens hood, haze filter, always-ready case .. £40
- 4423—Goetz plate camera, $3\frac{1}{4}" \times 4\frac{1}{2}"$, Dogmar f/4.5 lens, 1 D/D slide, case .. £30
- 4425—Rolleiflex Auto-Mat, $2\frac{1}{2}" \times 2\frac{1}{4}"$, Tessar f/3.5 coated lens, tripod, ball and socket head, filter, lens hood, always-ready case .. £105
- 4429—Argus, 24 x 36mm., Cintar f/3.5 coated lens, coupled rangefinder, speeds 1/10 sec. to 1/200, flash gun, 2 x f/3.5 telephoto lens, always-ready case .. £35
- 4437—Six-20 Kodak "A", $2\frac{1}{2}" \times 3\frac{1}{4}"$, KA f/4.5 lens, 8-speed shutter .. £12/12/-
- 4437—Six-20 Kodak "A", $2\frac{1}{2}" \times 3\frac{1}{4}"$, KA f/4.5 lens, 4-speed shutter .. £10/10/-
- 4438—Ensign Selfix 420, $2\frac{1}{2}" \times 3\frac{1}{4}"$, Ensar f/4.5 lens, 8-speed shutter .. £12/12/-
- 4439—Super Dollina, 24 x 36mm., Tessar f/3.5 coated lens, coupled rangefinder, Compur-Rapid shutter, always-ready case .. £30

CINE

- 2773—Cine-Kodak Eight, Model 60, K.A. f/1.9 focusing lens, case .. £40
- 2767—Starlet camera, 16mm., 100 ft. loading, Som Berthiot f/1.9 lens .. £100
- 4402—Cine-Kodak, 16mm., K.A. f/1.9 focusing lens .. £60
- 4440—Meopta Cine Trimat Splicer .. £4/10/-

SUNDRIES

- 4404—Palc PE-1 Exposure Meter, case, £7/10/-
- 2791—Retina Copying Stand, 3 frames, "R" type close-up lenses Nos. 1, 2 and 3, instructions, £32
- 4424—1 set Beam Scales and Weights. Complete in box .. £3
- 4427—Palc G-150 Speed Flash .. £47
- 4446—Lowry and Hennessy Lite-Master Flash Gun. Price .. £5

KODAK STORE, 45 Elizabeth Street, Hobart

CAMERAS

- 101—1A Pocket Kodak camera, f/7.7 lens, case, £5
- 103—Kershaw Raven, f/6.3 lens, 3-speed shutter. Price .. £6/15/-
- 104—Ensign Ranger, f/6.3 lens, 3-speed Trikon shutter, case .. £6/15/-
- 105—Kodak Duaflex and Flashholder .. £5/10/-
- 196—Ensign Autorange, f/3.5 lens, 8-speed shutter, coupled rangefinder .. £19/10/-
- 202—Welmy Six, $2\frac{1}{2}" \times 2\frac{1}{4}"$, f/3.5 lens, 8-speed shutter, always-ready case .. £17/10/-
- 227—Kodak Senior, f/4.5 lens, 5-speed shutter, delayed action, case .. £11/15/6
- 228—Multex 127 camera, Sonnor f/2 lens, focal plane shutter, speeds $\frac{1}{2}$ sec. to 1/1000, coupled rangefinder, yellow filter, case .. £22/10/-
- 1048—Foca, 24 x 36mm., f/3.5 wide angle lens, speeds 1/25 sec. to 1/500, case .. £17/10/-
- 1067—Dallmeyer Papalor Enlarging Lens, 3", f/4.5, £9

KODAK STORE, 37 Rundle Street, Adelaide

CAMERAS

- 1013—Ensign Ranger II, Ensar f/6.3 coated lens, 3-speed shutter .. £9/15/-
- 1050—Ensign Commando, Ensar f/3.5 lens, coupled rangefinder .. £39/10/-
- 1115—Six-20 Kodak "A", f/4.5 lens, 4-speed shutter. Price .. £13
- 1119—Ensign Ranger I, Ensar f/6.3 lens, 3-speed Trikon shutter .. £8/10/-
- 1158—Ensign Selfix 420, Ensar f/4.5 lens, 8-speed shutter .. £11/10/-
- 8—No. 1 Pocket Kodak, f/7.7 lens .. £3/10/-
- 12—Zeiss Ikon Ikonflex, Tessar f/2.8 lens, Compur-Rapid shutter, lens hood, case .. £45/10/-
- 24—2A Cartridge Hawkeye, Rapid Rectilinear lens. Price .. £4/15/-

- 31—Flexaret IIIB, Mirar f/3.5 lens, Prontor-S shutter .. £40
 35—Ensign Autorange, Ensar f/3.5 lens, coupled rangefinder .. £25
 38—Favor, 24 x 36mm., Docar f/2.8 lens, lens hood, always-ready case .. £22

KODAK STORE, 250 Queen Street, Brisbane

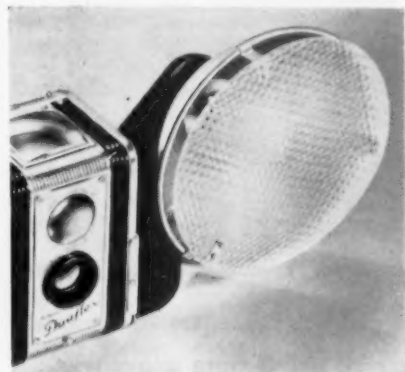
CAMERAS

- 625—Ensign Autorange, 2½" x 2½", Ensar f/3.5 lens, 8-speed Epsilon shutter, coupled rangefinder, leather case .. £23
 749—Six-20 Folding Brownie, Kodette shutter, £4
 742—Kodak Retina II, 24 x 36mm., Xenon f/2 lens, Compur-Rapid shutter, coupled rangefinder, always-ready case .. £38
 770—Candog I, 24 x 36mm., Eliog f/3.5 coated lens, Iscus 8-speed shutter, coupled rangefinder, always-ready case .. £25
 305—Flexaret, 2½" x 2½", Mirar f/4.5 coated lens, Prontor shutter, adapter ring, yellow filter, lens hood, always-ready case .. £21/10/-
 578—Ensign Commando, 12 or 16 on 120, Ensar f/3.5 lens, 8-speed Epsilon shutter, coupled rangefinder, always-ready case .. £25
 758—Exakta, 1½" x 2½", Tessar f/2.8 lens, lens cap, £30
 760—Ensign Selfix 16-20, 1½" x 2½", Ensar f/4.5 coated lens, 4-speed Epsilon shutter, leather case, £10
 530—Six-20 Kodak "A", 2½" x 3½", anastigmat f/4.5 lens, 8-speed Epsilon shutter .. £10/10/-
 768—Ensign Selfix 16-20, 1½" x 2½", Xpres f/3.5 coated lens, 8-speed Epsilon shutter, adapter ring, yellow filter, always-ready case, £26

KODAK STORE, 252 Collins Street, Melbourne

CAMERAS

- 10071—Retinette, 24 x 36mm., Ektar f/4.5 coated lens, speeds 1 sec. to 1/300 and B, always-ready case .. £12/10/-
 10068—Plaubel-Makina, 2½" x 3½", Anticomar f/2.9 lens, speeds 1 sec. to 1/200 B and T, flash syn., roll holder, case .. £75
 10067—Kodak Duo, 1½" x 2½", anastigmat f/4.5 lens, speeds 1 sec. to 1/200 B and T, always-ready case .. £15
 10066—Voigtlander Bessa, 2½" x 2½", Voigtar f/4.5 lens, speeds 1 sec. to 1/175 B and T, filter-hood .. £10
 10065—Purma Special, filters, lens hood, always-ready case .. £5
 10056—Rolleiflex, 2½" x 3½", Trinar f/3.5 coated lens, speeds 1 sec. to 1/400 and B, flash syn., always-ready case .. £16/10/-
 10055—Retina 1a, 24 x 36mm., Xenar f/2.8 coated lens, Compur-Rapid shutter, flash syn., always-ready case .. £26
 10038—Rolleicord, 2½" x 2½", Triotar f/3.8 lens, speeds 1 sec. to 1/500 B and T, always-ready case, £22
 10022—Voigtlander Bessa II, 2½" x 3½", Skopar f/3.5 lens, speeds 1 sec. to 1/400 B and T, coupled rangefinder, always-ready case .. £22
 10021—Ensign Autorange, 2½" x 2½", Ensar f/4.5 lens, speeds 1 sec. to 1/150 B and T, coupled rangefinder, always-ready case .. £19/10/-



Take flash pictures indoors with the DUAFLEX FLASHHOLDER

It's really great fun ... easy too ... to take flash pictures of friends and games at your next party. With a Duaflex Flashholder clipped on to your Duaflex camera and a few flash bulbs in your pocket—just watch how your picture-making takes on a new lease of life. Ask at your Kodak Store or Kodak Dealer for full details.

Price £2/2/-

Write or call for your free copy of the Kodak folder "Snaps Around the Clock".



SUSIS METAL TRIPOD

3-section 4-section 5-section

If you're thinking of a new tripod, then you must see this range of new German-made models—they're smart, rock-steady, compact. Head is chrome-plated with standard tripod thread; sturdy screw fittings allow the legs to swing into reverse for use with Continental thread. Legs are of strong tubular brass of 3, 4 and 5 sections which click into fixed positions when opened. Solid aluminium spiked tips prevent the legs from slipping on smooth surfaces.

Prices: 3-section—£3/3/9
 4-section—£3/16/-
 5-section—£5/5/-

From Kodak Dealers Everywhere

Six-20 BROWNIE

MODEL 'C'
CAMERA

Simplicity, plus the assurance of really tip-top pictures, is the success secret of this world-famous camera. Just load, aim, and shoot for large sparkling snapshots made in the simplest possible way.



1. Focus is fixed. No need to adjust for distance.
2. Dependable shutter for instantaneous or brief-time exposures.
3. Push-button shutter release reduces possibility of camera shake.
4. Two extra-large viewfinders—so clear, brilliant, and easy to see.
5. Sound metal construction throughout plus Kodak reliability.
6. Top quality Kodak Meniscus lens for needle-sharp pictures.
7. Built-in lens hood for better against-the-light pictures.

Loads with Kodak V620 film for 8 pictures, $2\frac{1}{4}$ by $3\frac{1}{4}$ ins. Price: £2/1/9

FOLDING BROWNIE

SIX-20
CAMERA
(MENISCUS LENS)

Exciting to any owner—easier to load, to sight, to shoot . . . and budget-priced too. A certainty for crisp, clear, satisfying snapshots.

1. Brings box-camera simplicity to a modern folding camera.

2. Renowned Meniscus lens for sparkling, easy-to-make snapshots.

3. Dependable Kodette II shutter for instantaneous and brief-time exposures.

4. Quick, easy sighting through optical direct-vision viewfinder.

5. Single action opening and closing.

6. Lens is fixed-focus—no adjustments required.

7. All-metal (rustproof) body with black grained leatherette covering.



Price:

£6'8'3

Loads with V620 film for 8 pictures, $2\frac{1}{4}$ by $3\frac{1}{4}$ ins.

Photography at work

for the teacher . . . and you



Learning is made quicker and easier through pictures. With the aid of slides, motion pictures and other photographic illustrations, the teacher can present facts vividly . . . can impart more knowledge and skill in less time to your children.

Through factories and experimental centres in France, England, Germany, Australia, Canada, and the United States, Kodak provides photographic products vital to the progress of industry, medicine, education, agriculture, science, and government.

KODAK

SERVING THE NATION
THROUGH PHOTOGRAPHY